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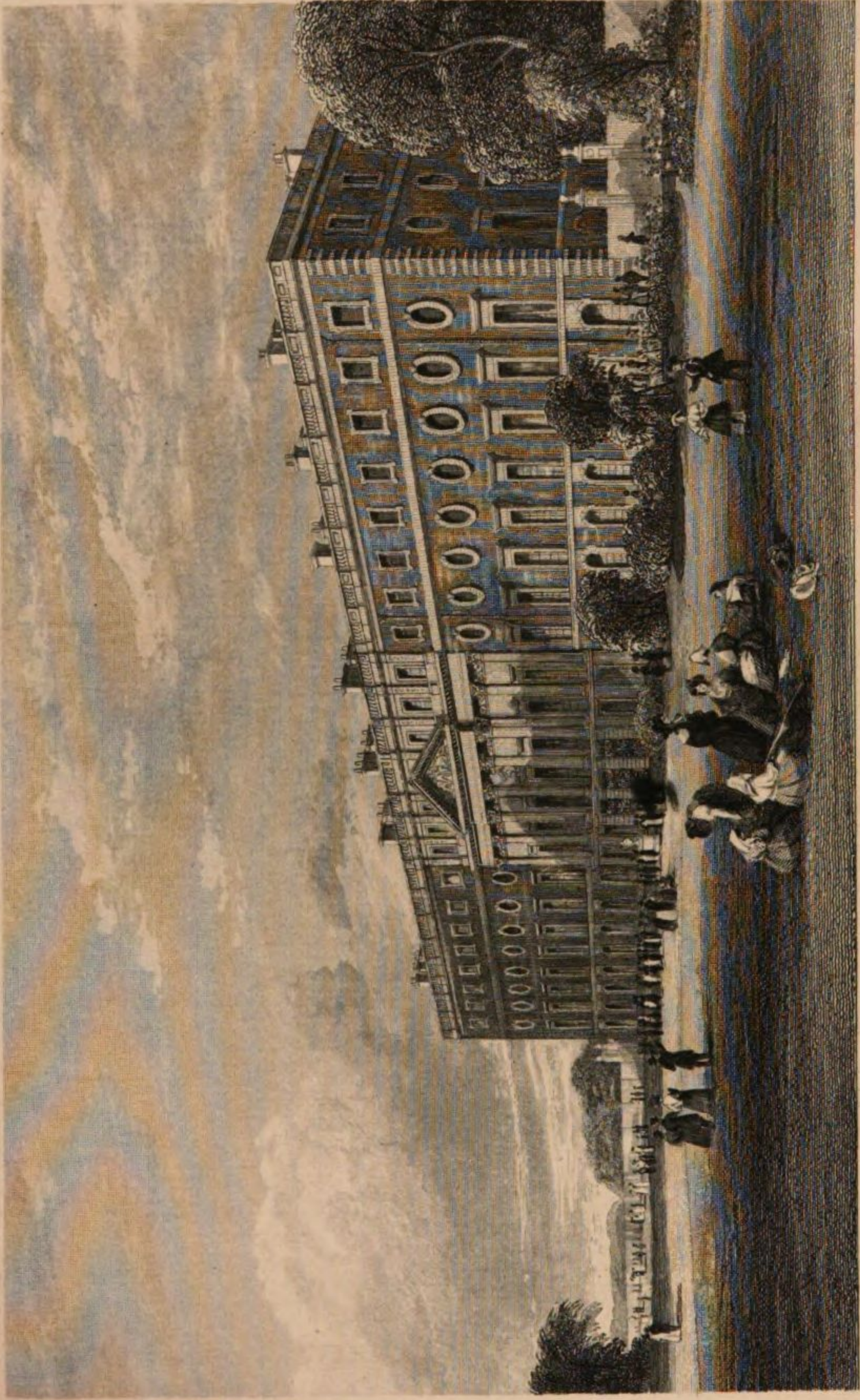
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HAMPTON COURT PALACE.
TAKEN FROM THE GARDENS NEAR THE GRAND PROMENADE.



THE

STRANGER'S GUIDE

TO

HAMPTON-COURT PALACE

AND

GARDENS.

BY JOHN GRUNDY.

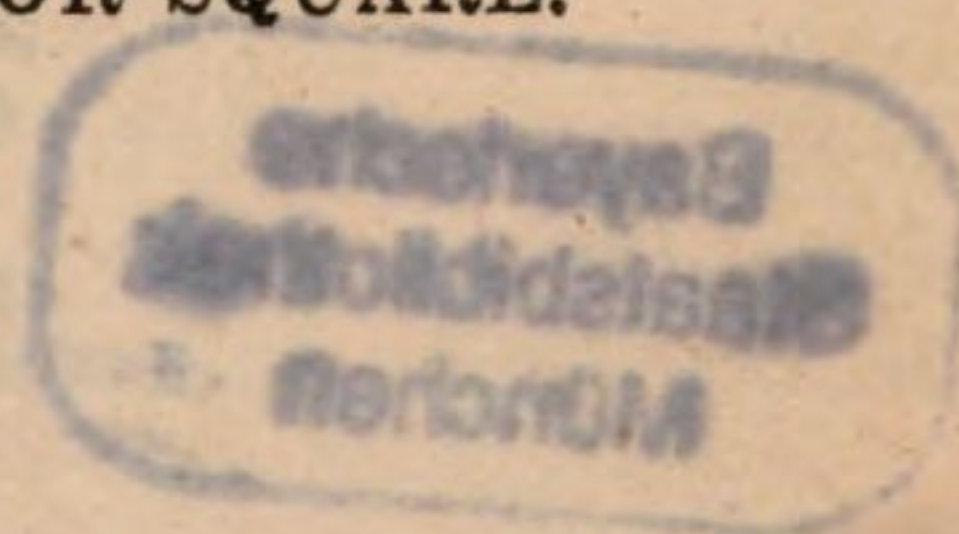
Si quis opes nescit (sed quis tamen ille?) Britannus,
HAMPTON CURIA tuos consultat ille Lares;
Contulerit toto cum sparsa Palatia mundo,
Dicet ibi REGES, hic habitare DEOS.

GROTIUS.

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STRAVINGERS GUIDE

HAMILTON COURT PALACE

GARDENS

BY JOHN GUNDEY

THE GARDENS OF HAMILTON COURT PALACE
AND THE GARDENS OF THE PALACE
OF ST. JAMES'S PALACE
AND THE GARDENS OF THE PALACE
OF ST. JAMES'S PALACE

LONDON

PRINTED AND PUBLISHED BY G. B. MASON
OF THE STREET, CROSSING SQUARE

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THE
STRANGER'S GUIDE
TO
HAMPTON-COURT PALACE.

HAMPTON COURT PALACE stands on the northern bank of the Thames, about twelve miles due west from Hyde-Park-Corner, and is situated in the parish of Hampton, in the hundred of Spelthorne, and county of Middlesex. Hampton manor is mentioned in *Doomsday Book* as then held by a Walter de St. Walaric, but in the time of Edward the Confessor it had belonged to an Earl Algar, and its value even then was estimated at forty pounds per annum. In 1211, Joan Lady Grey, relict of a Sir Robert Grey, of Hampton, left by her will the whole manor and manor-house of Hampton to the Knights-Hospitallers of St. John of Jerusalem. Cardinal Wolsey, the illustrious founder of this ancient palace, was the last of the enlightened churchmen of old whose munificence patronised that style of building, which, originating with the ecclesiastics, seemed to end in his fall. This prelate, like many of his predecessors, had studied the science of architecture, and is supposed to have furnished the designs for Hampton-Court, the building of which commenced about 1515, under the superintendence of the Warden of the Cinque Ports, who supplied the Cardinal with all the necessary expenses for building this most splendid palace. When finished, the building was in so magnificent a style, that it began, as Stowe remarks, "to excite great envy at Court."* The King,

* Wolsey, when at the height of his power, could not escape the lash of the satirist; for we find John Skelton, a poet of that day, styled by Erasmus, "*Britanniarum Literarum lumen et decus*," in reference to this palace, telling the people that—

" The kynges court
Should have the excellence!
But Hampton-Court
Hath the pre-eminence;
And Yorkes place,
With my Lordes grace,
To whose magnificence
Is all the confluence,
States and applications,
Embassadies of all nations

therefore, took occasion to question the Cardinal as to his intentions in building a palace that far surpassed any of the royal palaces in England; but Wolsey replied, "that he was only trying to form a residence worthy of so great a monarch," and that Hampton-Court Palace was the property of King Henry VIII., which "gained him much favour." In return for the present of Hampton-Court, Henry VIII. bestowed upon Wolsey the manor of Richmond, an old and favourite residence of Henry VII., and with Henry in the early part of his reign. It was particularly galling to the ancient servants of Henry VII. to see the recent habitation of their sovereign occupied by one whom they considered as an upstart, and they joined in the popular outcry against Wolsey, concerning whom it was remarked, that strange things had come to pass since a "bocher's dog should live in the manor of Richmond." This palace became the property of Henry in 1526, and in 1538 an Act of Parliament was passed for making a royal chase; this chase was made, "that the King, then old and corpulent, might enjoy his favourite amusement of hunting, without the fatigue of going far from home." It comprehends within its jurisdiction the manors of Walton-upon-Thames, Walton Legh, Byflete, Weybridge, West and East Moulsey, Sandon, Weston, Imworth, and Esher, Oatlands house and demesnes, all the county of Surrey, together with the manors of Hampton, Hanworth, Kennington, Feltham, and Teddington, in the county of Middlesex. The whole was enclosed with a wooden paling; but after the death of Henry this Act was repealed, the paling removed, and the deer conveyed to Windsor. In 1540, the manor of Hampton-Court was converted into an Honour. The office of Chief Steward of the Honour has been always held with that of Lieutenant and Keeper of the Chase, and they have always been granted to some of the first nobility or chief favourites of the Court. Sir Anthony Browne, Sir Michael Stanhope, William Marquis of Northampton, Charles Earl of Nottingham, and George Duke of Buckingham, held these offices in succession, previously to 1628, when Christopher Villiers, Earl of Anglesey, was appointed. On his death, in 1630, a grant was made to James Marquis (afterwards Duke) of Hamilton; Thomas Smitherly, Keeper of the Privy Seal to Cromwell, and Nathaniel Waterhouse, Esq., appear to have held these offices under his Protectorate. General Monk, Duke of Albemarle, was appointed by Charles II. in 1660. After his death they were bestowed upon Barbara Duchess of Cleveland, who held them in the name of her trustee,

William Young, Esq. The Duchess dying in 1709, they were granted to Charles Earl of Halifax, and, under renewed grants, were held by George Earl of Halifax, his nephew, who died in 1771. They were then granted for life to Anne Lady North, afterwards Countess of Guildford; upon whose death, in January 1797, they were given by George III. to his Royal Highness William Henry Duke of Clarence; and are held at present by her Majesty Queen Adelaide, as Ranger of Bushy Park. Wolsey lived here in more than regal state: this was his principal country residence, but he had also a house at App's Court,* and a palace at Esher,† belonging to the see at Winchester, to which place he was ordered by the King after his disgrace; he had another palace, York place, his town residence, no less magnificent, and which he almost entirely rebuilt. "He lived a long season," says his biographer, who was of his household, "ruling all things in this realm appertaining to the King, and all matters of foreign regions. The ambassadors of foreign potentates were entirely disposed of by him." In the plenitude of his power, being Archbishop of York, Cardinal of Cicely, and Lord High Chancellor of England, he retained no less than eight hundred persons in his suite. In his hall he maintained three boards, with three several officers; a steward, who was a priest; a treasurer, who was a knight; and a comptroller, who was an esquire; also a confessor, a doctor, three marshals, three ushers of the halls, and two almoners and grooms. In the hall kitchen, were two clerks, a clerk-comptroller, and surveyor of the dresser, a clerk of the spicery, also two cooks with assistant labourers and children turnspits—twelve persons; four men of the scullery, two yeomen of the pastry, and two paste-layers under them. In his own kitchen was a master-cook, who was attired daily in velvet or satin, and wore a gold chain; under whom were two cooks and six assistants. In the larder, a yeoman and a groom; in the scullery, a yeoman and two grooms; in the buttery, two yeomen and two grooms: in the ewry, two yeomen and two grooms; in the cellar, three yeomen and three pages; in the chandry, two yeomen; in the wafery, two yeomen; in the wardrobe of the dormitory, the master of the

* Wolsey's country-house at App's Court has long disappeared; but a dove-cote and the wall of his preserve, with some trees planted by himself, still remain to mark where he took his pleasure.

† This stately structure, situate on the bank of the River Mole, was built by William Wainfleet, who was consecrated Bishop of Winchester in 1447, and probably by him annexed to that See.

wardrobe and twenty different officers; in the laundry, a yeoman, groom, and thirteen pages, two yeomen purveyors and a groom purveyor; in the bake-house, two yeomen and two grooms; in the wood-yard, one yeoman and a groom; in the barn, one yeoman; at the gate, two yeomen and two grooms; a yeoman in his barge, and a master of his horse; a clerk of the stables, and a yeoman of the same; a farrier and a yeoman of the stirrup; a malster and sixteen grooms; every one keeping four horses. In his great chamber and in his privy chamber were the chief chamberlain, a vice-chamberlain, and two gentlemen ushers; there were also six gentlemen waiters and twelve yeomen waiters; at the head of these, who ministered to the state of this mighty prelate, were nine or ten lords, with each their two or three servants, and one had five. There were also gentlemen cup-bearers, gentlemen carvers, and of sewers, both chambers, forty persons; besides six yeomen ushers, and eight grooms of his chamber. In addition to these, were in attendance upon his table, twelve doctors and chaplains, the clerk of the closet, two secretaries, two clerks of the signet, and four counsellors learned in the law. He also retained a riding clerk, a clerk of the crown, a clerk of the hamper, and a chaffer, a clerk of the cheque for the chaplains, and another for the yeomen of the chamber; fourteen footmen "garnished with rich riding-coats." He had a herald-at-arms, a sergeant-at-arms, a physician, an apothecary, four minstrels, a keeper of his tents, an armourer, an instructor of his wards, an instructor of his wardrobe, and a keeper of his chamber, also a surveyor of York, with his assistants. All these were in daily attendance, for whom were continually provided, eight tables for the chamberlains and gentlemen officers, and two other tables, one for the young lords, and another for the sons of gentlemen who were in his suite, all of whom were attended by their own servants, in numbers proportioned to their respective ranks. The banquets and masques, so prevalent in the age of Henry VIII., were nowhere more magnificently ordered than at Hampton-Court; hence the vast establishment of the Cardinal was not too extensive for the accommodation of the numerous guests that frequently were entertained at his festive board. The picturesque description of one of these feasts, written by the gentleman-usher of the Cardinal, conveys so lively a picture of the romantic spirit of the sixteenth century, that it is due to the ancient hospitality of Hampton-Court Palace, to insert it in this history. This banquet was provided by the Lord

Cardinal, at the command of the King, for the French ambassadors, who arrived to confirm the tripartite union of peace between the Emperor, the King of France, and the King of England. This embassy, to pay all imaginable respect to the pageant-loving King Henry, was composed of "eight persons, all of the noblest and most worthy gentlemen in all France," with their numerous retinue.

"Then was there made great preparations (says the Private Secretary) of all things for this great assembly at Hampton-Court; the Cardinal called before him his principal officers, as steward, treasurer, controller, and clerk of his kitchen to whom he declared his mind touching the entertainment of the Frenchmen at Hampton Court, commanding them neither to spare for any cost, expense, or travayle, to make such a triumphant banquet as they might not only wonder at it here, but also make a glorious report of it in their country, to the great honour of the king and his realm. To accomplish his commandment they sent out caters, purveyors, and divers other persons, my Lord's friends, to make preparation; also they sent for all the expert cookes, and connying persons in the art of cookerie which were within London or elsewhere that might be gotton to beautify this noble feast; the purveyors provided, and my Lord's friends sent in such provision as one would wonder to have seen. The cookes wrought both day and night with suttleties and many crafty devices, where lacked neither gold, sylver, nor other costly thing meet for their purpose; the yeomen and groomes of the wardrobe were busied in hanging of the chambers, and furnishing the same with beds of silk and other furniture in every degree. Then my Lord Cardinal sent me (Mr. Cavendish), being his gentleman-usher, with two other of my fellows thither, to foresee all things touching our rooms to be nobly garnyshed; accordingly our pains were not small nor light, but daily travelling up and down from chamber to chamber: then wrought the carpenters, joiners, masons, and all other artificers necessary to be had to glorify this noble feast. There was carriage and re-carriage of plate, stuff, and other rich implements, so that there was nothing lacking that could be imagined or devised for the purpose. There was also provised two hundred and eighty beds furnished with all manner of furniture to them belonging, too long particularly to be rehearsed, but all wise men do sufficiently know what belongeth to the furniture thereof, and that is sufficient at this time to be said. The day was come to the Frenchmen assigned, and they ready assembled before the hour of their appointment; wherefore

the officers caused them to ride to Hanworth, a place and parke of the Kinges, within three miles, there to hunt and spend the day until night, at which time they returned again to Hampton Court, and every of them was conveyed to their several chambers, having in them great fires, and wine to their comfort and relief, remaining there untill their supper was ready. The chamber where they supped and banquetted was hanged with rich arras as all other were, and furnished with tall yeomen to serve. There were set tables round about the chambers banquet-wise covered; a cupboard was there garnished with white plate, having also in the same chamber, to give the more light, four great plates of sylver set with great lights, and a great fire of wood and coales. The next chamber, being the chamber of presence, was hanged with very rich arras, and a sumptuous cloth of estate furnished with many goodly gentlemen to serve the tables, ordered in manner as the other chamber was, saving that the high table was removed beneath the cloth of estate toward the midst of the chamber covered. Then there was a cupboard, being as long as the chamber was in breadth, with six desks of height garnished with guilt plate, and the nethermost desk was garnished all with gold plate, having with lights one paire of candlesticks of sylver and guilt being curiously wrought, which cost 300 markes, and standing upon the same, two lights of waxe burning as bigge as torches to set it forth. This cupboard was barred round about, that no man could come nigh it, for there was none of all this plate touched in this banquet, for there was sufficient besides. The plates that did hang on the walls to give light were of sylver and guilt, having in them great pearches of waxe burning, a great fire burning in the chimney, and all other things necessary for the furniture of so noble a feast. Now was all things in readiness, and supper tyme at hand, the principal officers caused the trumpetters to blow to warne to supper; the officers discreetly went and conducted these noblemen from their chambers, into the chambers where they should suppe, and caused them there to sit downe, and that done, their service came up in such abundance, both costly and full of suttleties, and with such a pleasant noyse of instruments of musicke, that the Frenchmen, as it seemed, were wrapt into a heavenly paradise. You must understand that my Lord Cardinal was not yet comen thither, but they were merry and pleasant with their fare and devised suttleties. Before the second course my Lord came in, booted and spurred, all sodainely amongst them, and bade them proface (much good may it do you), at

whose coming there was great joy, with rising every man from his place, whom my Lord caused to sit still and keep their roomes, and being in his apparell as he rode, called for a chayre, and sat down in the midst of the high paradise, laughing, and being as merry as ever I saw hym in all my lyff. Anone came up the second course with so many dishes, suttleties, and devises, above a hundred in number, which were of so goodly proportion, and so costly, that I thinke the Frenchmen never saw the like:—the wonder was no less than it was worthy indeed. There were castles with images, in the same Paul's Church, for the quantity as well counterfeited as the painter should have painted it on a cloth or wall. There were beasts, birds, foules, and personages, most lykely made and counterfeited, some fighting with swords, some guns and cross-bows, some vaughting and leaping, some dancing with ladies, some on horses in complete harnesse, justing with long sharpe speares, with many more devices. Among all, one I noted was a chess-board, made of spiced plate, with men there of the same, and for the good proportion; and because the Frenchmen be very cunning and expert in that play, my Lord Cardinal gave the same to a gentleman of France, commanding there should be made a goodly case for the preservation thereof in all haste, that he might convey the same safe into his countrey. Then tooke my Lord a bole of gold filled with ipocrasse, and putting off his cap, said, "I drink to the King, my Sovereigne Lord, and next unto the King your master;" and therewith did drynke a good draught: and when he had done, he desired the graund mastre to pledge him, cup and all, the which was well worth 500 markes, and so caused all the lords to pledge these two royal princes. Then went the cups so merrily about, that many of the Frenchmen were faine to be led to their beds. Then rose up my Lord, and went into his privy chamber, to pull off his bootes, and to shift him, and then went he to supper; and making a very short supper, or rather a repast, returned into the chamber of presence to the Frenchmen, using them so lovingly and familiarly, that they could not commend too much; and whilst they were in communication and other pastimes, all their liveries were served to their chambers. Every chamber had a bason and an ewer of sylver, a great livery pot of sylver, and some guilt; yea, and some chambers had two livery pots, with wine and beere, a boule, a goblet, and a pot of sylver to drink in, both for their wine and beere; a sylver candlesticke, both white and plaine, having in it two sizes, and a staffe torche of waxe, a fine manchet, and a cheat

loaf. Thus was every chamber furnished through the house, and yet the cupboards in the two banquetting chambers were not touched. Thus, when it was more than time convenient, they were conveyed to their lodgings, where they rested that night. In the morning, after they had heard mass, they dined with the Cardinal, and so departed to Windsor."

Edward VI. was born in Hampton-Court Palace, 12th October, 1537, and his mother, Queen Jane Seymour, only survived his birth a few days. He was baptised in the Chapel Royal with great magnificence, having for his godfathers "at the font," Thomas Cranmer, Archbishop of Canterbury, and the Duke of Norfolk; and at his confirmation, the Duke of Suffolk, his sister the Lady Mary being godmother. Jane Seymour was married to Henry VIII. the day after the decapitation of the unfortunate Anne Boleyn, the 20th of May, 1536; but she lived not long to enjoy her dignity, being Queen but one year, five months, and twenty-four days. Henry appears to have regarded this lady with more constancy and affection than any of his many wives, being so deeply afflicted by her death, that he left the palace of Hampton-Court, remained for several weeks in private, and wore the mourning garb, even during the festival of Christmas. The body of the Queen was removed on the 8th of November, and conveyed with great solemnity to Windsor, and interred in St. George's Chapel. Catharine Howard appeared publicly as Queen at Hampton-Court on the 8th of August, 1540. The King, having disposed of five wives, resolved to take a sixth, and selecting Lady Catharine Parr, sister of the Marquis of Northampton and widow of Lord Latimer, demanded her in marriage. The nuptial ceremonies were performed at this palace, July 12th, 1543. The last of Henry's festivals at Hampton-Court was in 1545, when Francis Gonzaga, Viceroy of Italy, paid him a visit during the Christmas holidays.

While Edward VI. resided at Hampton-Court with the Protector Somerset, a very serious dissension happened in the council, where it was proposed to deprive the Duke of his royal ward; and in consequence of an alarm given that this was to be done by force, the household and inhabitants of the town of Hampton armed themselves for the protection of the young King. Edward, in the last year of his reign, held a chapter of the order of the Garter at Hampton-Court Palace; the knights went to Windsor in the morning, but returned to this palace in the evening, where they were royally feasted, and when Henry Grey, Marquis of Dorset, was created Duke of Suffolk, and John Dudley, Earl of Warwick, Duke of

Northumberland, 1551. The first was attainted, and the second forfeited his titles, in the first year of King Edward's successor, 1553.

Queen Mary and Philip of Spain, her husband, passed their honey-moon in gloomy retirement at Hampton-Court, and in 1558 kept their Christmas here with great solemnity. "The Court supped in the great hall, which was illuminated with a thousand lamps. The Princess Elizabeth supped at the same table with their Majesties, next the cloth of state, and after supper was served with a perfumed napkin and plate of comfits by Lord Paget; but she retired to her ladies before the revels, maskings, and disguisings began." On St. Stephen's day, the Princess was permitted to hear matins in the Queen's closet, when we are told "she was attired in a robe of white satin, strung all over with large pearls;" and on the 29th of December she sat with their Majesties and the nobility at a grand spectacle of jousting, "when two hundred lances were broken, half the combatants being accoutred Alamaigne (as Germans), and half as Spaniards."

Elizabeth becoming Queen, this palace occasionally exhibited the same scenes of festivity as in the days of Henry VIII. She held the grand festivals of Christmas in 1572, and in 1593. James I. took up his residence here soon after his arrival in England, and on the 14th of January, 1603-4, began the celebrated conference between the Presbyterians and the members of the Established Church, held before King James as moderator, in a withdrawing-room within the privy chamber, on the subject of conformity. The divines who appeared on the part of the Presbyterians—were Drs. Reynolds and Sparks, Mr. Knewstubs, and Mr. Chaderton; on the part of the Established Church—Archbishop Whitgift; Bishops Bancroft, Matthew Bilson, Babington, Rudd, Watson, Robinson, and Dove; Drs. Andrews, Overall, Barlow, Bridges, Field, King. All the Lords of the Council were present, and spoke occasionally on the subject of the conference, which lasted three days; and we owe to it our present excellent translation of the Bible. The King and Queen, here in the autumn of 1606, magnificently entertained Francis Prince of Vaudemois, son of the Duke of Lorraine, and many noblemen and gentlemen who accompanied him. The feasting and pastimes on this occasion lasted fourteen days. Queen Anne, the wife of James I., died at the palace of Hampton-Court, on the 2nd of March, 1618, and was interred with "solemn funeral pomp," in Westminster Abbey.

In 1625, Charles I. and Queen Henrietta, fearful of the contagion of the plague, which then raged in London, retired from Durham House, with the Court, to Hampton-Court, and where his Majesty gave audiences to the ambassadors of France and Denmark, as also to an envoy from Bethlem Gabor,* then Prince of Transylvania.

In 1641, their Majesties again sought an asylum at this palace from a calamity still more fatal than even the plague. The apprentices of London, then, as formidable engines of a political faction, by their insurrectionary clamour drove them from their palace at Whitehall to seek temporary relief in the retirement of Hampton-Court; but the turbulent spirit of the times pursued the unfortunate sovereigns, and caused them to quit this retreat. On the 24th of August, 1647, Charles was brought here by the army, and kept in a state of splendid imprisonment till the 11th of November, when he effected his escape to the Isle of Wight. His transition from Hampton-Court to the scaffold made, in these extraordinary times, but the fatal events of a few months; and those who are acquainted with the history of the latter days of King Charles, cannot but associate with Hampton-Court Palace the sad fate of its enlightened master. The fine specimens of art that once decorated the walls of this, his favourite residence, collected by the minister of his taste, were scattered abroad by his too successful persecutors, and now form the choicest treasures of foreign and private collections. The honour and palace of Hampton-Court were sold by the Parliament, in 1651, and bought by Mr. John Phelps, a member of the House of Commons, for £10,765 19s. 9d. Oliver Cromwell acquired them in 1656. The marriage ceremonies of Elizabeth, daughter of Cromwell, with Lord Falconberg, were performed here on the 18th of November, 1657, and the next year the Protector witnessed there the death of his favourite daughter, Mrs. Claypole. Charles II. and James II. resided here occasionally. On the abdication

* Bethlem Gabor, whose real name was Gabriel Bethlem, a native of Transylvania, was well descended, though without patrimony, and long lived in such obscurity, that when he was thirty years of age he could not gain credit for twenty pounds. His wife, like himself, was allied to nobility; and though without a portion, admirably qualified by her economy to save a fortune. Even after her husband's elevation, she disdained not to superintend the culinary arrangements, being considered the best cook in Europe; yet she sustained with ease her share in his dignities, and was once actually on the point of being publicly crowned as Queen of Hungary.

of King James II. Hampton-Court Palace became one of the favourite residences of King William III., who made the palace what it now is, and laid out the gardens and parks in their present form. Queen Mary, his illustrious consort, was equally partial to this palace; and it was here that she employed herself and her maids of honour in needle-work, one room of which was entirely fitted up with beautiful embroidery. Her Majesty chiefly resided here when placed at the head of affairs during the King's absence in Ireland or Holland. William Duke of Gloucester, son of Queen Anne and Prince George of Denmark, was born here, on the 24th July, 1689, who, three days after, was baptised by the Bishop of London, William III. being one godfather, and the Earl of Dorset, as Proxy for the King of Denmark, the other: the Marchioness of Halifax had the honour of being godmother. This Prince died at the early age of eleven. After the death of William III., Queen Anne resided here occasionally. George I. also sometimes here held his court. George II. and his Queen, Caroline, were the last sovereigns that resided at Hampton-Court; and in October, 1731, their Majesties gave a grand entertainment to Francis, Duke of Lorraine, afterwards Emperor of Germany. In its present state. Hampton-Court Palace consists of three principal quadrangles: the western court is one hundred and sixty-seven by one hundred and sixty-two feet, and is divided into several suites of apartments, occupied by private families; the middle quadrangle is one hundred and thirty-four feet and a half by one hundred and thirty-four feet, and is called the Clock-court, from a curious astronomical clock * being placed over the gateway; the third quadrangle, or Fountain-court, erected for King William III. by Sir Christopher Wren, is one hundred and ten by one hundred and seventeen feet. On each side of the court is a beautiful colonnade of the Ionic order, with duplicated columns. On the south side, over the windows, are the twelve labours of Hercules, by *Laguerre*, and in the area is a *jet-d'eau*; on the north side is the queen's staircase; and on the west side is a passage which leads to

THE KING'S GRAND STAIRCASE.

This spacious approach to the state apartments was painted by *Verrio*, in his florid style, being crowded with allegories,

* The present clock was made by Vulliamy, and was brought from the late Buckingham Palace, and put up in this palace in 1835.

and richly ornamented with numerous devices. The upper part, on the left side, represents Apollo and the Muses performing a musical concert, below whom Pan is seated, playing his reeds; and beneath Pan, Ceres bearing a wheatsheaf, and pointing to loaves of bread. Near this goddess are the river gods Thame and Isis, accompanied with Flora and Pomona, surrounding a table decorated with superb plate, fruit and flowers. This division of the painting describes the marriage of the Thame and Isis. On the ceiling, Jupiter and Juno are seated at a table supported by lions, Ganymede on the eagle presenting the cup to Jove. The peacock of Juno is seen in front. One of the Fates is in attendance, with her fatal shears, ready to execute the dread command of the sovereign of Olympus, to separate the mortal thread: at the same table sits Cybele, crowned with a tower, and Time; the whole surrounded by the signs of the zodiac and zephyrs with flowers. On the right side of the group is Fame with her two trumpets and a group of figures representing posterity. Beneath, Venus is introduced with Cupid and her swans, and Mars paying his court to the fair goddess. On the right are Pluto and Proserpine, Coelus and Terra, Neptune and Amphitrite, with attendants offering nectar and fruits. On the left, Bacchus, with a crown of grapes, leaning on a vase, and has one hand resting on the head of Silenus, seated on a fallen ass. Here is introduced Diana, sitting on the half moon, with her bow in her left hand. On the right side of a table, supported by eagles, is Romulus with a wolf. On the left is Hercules, clad in the lion's skin, resting on his club. This compartment describes all the figures in the clouds. Another panel represents Peace, holding in her right hand a palm-branch, and in her left hand a laurel over the head of Æneas, who stands by her, and appears to invite the twelve Cæsars to a celestial banquet. Spurino, the Soothsayer, is among the group. Over these, hovers the Genius of Rome, holding a flaming sword and a bridle. The whole of the allegory is complimentary to King William and Queen Mary. In another panel is the Emperor Julian writing at a table, with Mercury in attendance. Above the door is a *pyra*, or funeral pile, painted in *chiaroscuro*; and beneath the paintings of the whole are a variety of trophies of war, and other symbolic designs, ornamented in relief with gold mouldings. From the King's staircase we enter

THE GUARD CHAMBER.

A magnificent room, sixty feet long, thirty-seven wide, and thirty in height; and the first thing that strikes the attention of the visitor is the way in which he sees the muskets, halberts, pistols, and swords, dispersed in various figures upon the walls, with the daggers, drums, and bandaliers, frontlets, and other pieces of defensive armour, and all in the highest order. There are sufficient arms here for the equipment of a thousand men.

The lower panels contain :—

- 1 The Battle between Constantine and Maxentius, by *Giulio Romano*.
- 2 Admiral Sir Stafford Fairbourne,* by *Bockman*.
- 3 Admiral Beaumont,† by *Bockman*.
- 4 Admiral Benbow,‡ by *Bockman*.

* Admiral Sir Stafford Fairbourne.—This officer bore the flag of rear-admiral of the white in the fruitless expedition against Cadiz; but being engaged in the subsequent affair at Vigo, and distinguishing himself in that successful enterprise, he received the honour of knighthood. He was also present at the attack upon Ostend, where his bravery contributed to the conquest of that strongly-fortified town. In the great storm of 1703, so fatal to the English navy, Sir S. Fairbourne, carrying his flag as vice-admiral of the red in the *Association*, then lying in the Downs with many other large ships of war, was driven from his moorings, first to Gottenburg, and then to Copenhagen, and did not return to England until the next year.

† Admiral Beaumont, an enterprising officer who had distinguished himself on several occasions, particularly by his vigilance in watching the enemy's fleet at Dunkirk, and preserving the merchant-ships from the attacks of privateers. The country was unfortunately deprived of his services by the storm of 1703. His ship, the *Mary*, a fourth-rate, being forced on the Goodwin Sands, she was lost, when the admiral, in the flower of his age, with the whole of the crew, excepting one man, perished by this fatal tempest.

‡ Admiral Benbow, a seaman, the memory of whose bravery and misfortune will ever remain an interesting feature in the naval annals of Great Britain, his action with Admiral du Casse being a monument to the glory and to the disgrace of the service. To his immortal honour, with his own ship, he maintained an action five successive days with a French squadron, being nobly supported by his crew, and to the eternal disgrace of the captains of his fleet, who all, excepting Captain Walton in the *Ruby*, basely deserted him, neglected his signals, and although witnesses of his intrepid conduct, yet left him to fight alone. Benbow, too formidable for the enemy, although dreadfully wounded, yet carried his flag safely into port, where, being followed by the other ships of his squadron, he had their commanders brought to a court martial, who, on returning to their injured country, were punished according to their respective sentences. The admiral died of his wounds before he could receive the testimony of his sovereign's approbation, yet not without the applause which he merited.

- 5 Admiral Sir Thomas Dilkes,* by *Bockman*
- 6 Admiral Churchill,† by *Bockman*.
- 7 Admiral Sir John Jennings,‡ by *Bockman*.
- 8—15 Eight Military Subjects, by *Rugendas*.
- 16 Ruins of the Colosseum, by *Canaletto*.
- 17 Queen Elizabeth's Porter, by *Zuccherro*.

On leaving the guard-hall, the stranger now enters what is called

THE KING'S FIRST PRESENCE CHAMBER,

- Where there is a picture of
- 18 King William landing at Torbay, by *Sir Godfrey Kneller*.
- 19 His Queen, Mary,§ by *Wissing*.

* Admiral Sir Thomas Dilkes, an enterprising officer, who, in 1703, with a small squadron, attacked Cancale Bay, a fleet of French merchantmen with their convoy, consisting of forty-three trading vessels, and three men of war. This fleet being in shore, and in shallow water, he detached two frigates and two fire-ships from his squadron; and, manning all the boats, he gallantly, in person, led his men to the attack, and completed his triumph in two successive engagements, when he captured and destroyed three of the ships of war, and the whole fleet excepting four vessels. The next year Admiral Dilkes, with a small squadron, captured three out of a fleet of large armed Spanish galleons. In 1705, he assisted Sir John Leake in taking and destroying at Cabretta Point a whole detachment of the French fleet, composed of five ships of the line. He died at Leghorn, in the year 1707.

† Admiral G. Churchill, brother of the great Duke of Marlborough, entered the navy at an early period of life, and commanded a second-rate ship at the battle of La Hogue, where he evinced bravery and good conduct. He, however, was slow in attaining preferment, being made admiral principally through the favour of George, Prince of Denmark, although it is asserted that his services had claimed that honour long before he obtained it. He retired from the service soon after the death of his patron, and died at Windsor in 1708. He was interred in Westminster Abbey.

‡ Admiral Sir John Jennings entered the navy very young, and was knighted by Queen Anne, in 1704, for services rendered to her Majesty in the Mediterranean. He was not only a distinguished officer, but eminent in the cabinet, and held the appointment of Commissioner of the Admiralty, and Governor of Greenwich Hospital. He died in 1743, and was buried in Westminster Abbey.

§ This excellent princess was taken ill at Kensington on the 21st of December, 1694. Her distemper proved to be the small-pox; a malady extremely fatal to her family, and which might therefore be supposed to make the greater impression upon her spirits; this, joined to a bad constitution, and as some say, the ill-management of her principal physician, brought her to her end in the space of a week. She was, at the time of her decease, in the thirty-third year of her age, and in the sixth of her reign. She was exceedingly lamented at home and abroad, and her death, at this juncture, was a great disadvantage to her subjects.

And around the room are full-length portraits of the Female Beauties of their Court, all by *Kneller*.

- 20 The Duchess of St. Alban's.
- 21 The Countess of Essex.
- 22 The Countess of Peterborough.
- 23 The Countess of Ranelagh.
- 24 Miss Pitt.
- 25 The Duchess of Grafton.
- 26 The Countess of Dorset.
- 27 Lady Middleton.
- 28 Over the fire-place is a portrait of James, first Marquis of Hamilton,* by *Mytens*.
- 29 Admiral Russell,† by *Sir G. Kneller*.
- 30 Boys with a boat and swans, by *Polidoro*.
- 31 Boys with a boat, by *Polidoro*.
- 32 A Portrait, by *Pordenone*.
- 33 An old Woman blowing Charcoal, by *Holbein*.
- 34 A Portrait, by *Dobson*.
- 35 The Overthrow of Pharaoh and his Host, by *Jordaens*.
- 36, 37 Two Landscapes, with figures, by *Schiavone*.
- 38 St. William divesting himself of his armour, to take upon himself the monastic order of the Carthusians. This historical portrait is not wanting in fine expression, the countenance of the devotee being illumined by enthusiastic devotion; the colouring is sober, and the effect carefully studied and well arranged, by *Giorgione*.
- 39 A Saint's Head, by *Lanfranco*.

* Marquis of Hamilton, a whole-length in a Spanish costume of a brown colour, with a ruff and buff leather boots. He holds a wand, and is decorated with the order of the Garter. This is a very fine specimen of the talent of Mytens, and would not discredit the pencil of Vandyke. James Marquis of Hamilton, father of the Duke of Hamilton, who was beheaded by the parliament for his adherence to Charles I., was a distinguished favourite of James I., who appointed him, when a very young man, one of his Majesty's gentlemen of the bedchamber; in 1623 he was created a knight of the garter, and held the office of lord steward of the royal household, and died in 1625.

† Admiral Russell, more generally known for his victory over Tourville, in the famous battle of La Hogue, the sea-fight so finely described by the historical pencil of West, and engraved by the ingenious hand of Woollett. It is said, that Lewis XIV., aware of his rapacity of disposition, sent him £20,000, requesting him in return, not to fight, but manœuvre. Under pretence of deliberating, he sent an express to William III., to know how he was to act; the answer was laconic, "Take the money, and beat them." He did beat them.—He was created Earl of Orford in 1697, and died November 20th, 1727, in his 76th year.

- 40 A Man Reading, by *A. Catalani*.
 - 41 A Landscape, with figures, by *Schiavone*.
 - 42 A Portrait, by *Titian*.
 - 43 A Portrait, by *Giorgione*.
 - 44 A Man shewing a trick, by *L. da Vinci*.
 - 45 Calumny, an Allegory, by *T. Zuccherò*.
 - 46-47 Two Landscapes, with figures, by *Schiavone*.
 - 48 Italian Lawyer, by *P. Bordone*.
 - 49 A Portrait of a Gentleman, by *Tintoretto*.
 - 50 A Portrait of a Man, by *Bassano*.
 - 51 Augustus consulting the Sibyl, by *P. da Cartona*.
 - 52 Peter the Great, Emperor of Russia, a whole-length in armour, dated 1698, the year in which the Czar visited England, by *Sir G. Kneller*, the back ground painted by *W. Vandewelde*.
 - 53 Robert Boyle, by *Kersboom*.
 - 54 Mrs. Elliott, by *Riley*.
 - 55 Venus, by *Titian*.
 - 56 De Bray and his family, in the characters of Anthony, Cleopatra, &c., by *himself*.
 - 57 Admiral Sir J. Gradin, by *Bockman*.
 - 58 Admiral Lord Anson.
 - 59 Admiral Sir G. Byng, by *Bockman*.
 - 60, 61 Over the doors are pieces of ruins, by *Rousseau*.
The canopy of King William's throne still remains, with the King's arms and the Dutch motto, "*Je main tien dray*."
- The third apartment is called

THE SECOND PRESENCE CHAMBER.

- 62, 63, 64 Over the doors are pieces of ruins, by *Rousseau*.
- 65 The Doge of Venice, in the Senate-house,* by *Fialetti*.
- 66 Jupiter and Europa, by *Julio Romano*.
- 67 The Sculptor, Baccio Bandinelli, by *Correggio*.
- 68 A Sculptor, by *Bassano*.
- 69 Mrs. Lemon, by *Vandyke*.
- 70 An Italian Knight, by *Pordenone*.

* This historical picture represents Sir Henry Wotton, as ambassador from King James, presenting his credentials to the Doge of Venice, who is seated on his ducal throne, surrounded by his senators, some of whom are attired in a scarlet costume, others wear black robes. At the right hand of the Doge is seated the British ambassador, also in a black robe, and wearing his hat. This picture, with several others in this collection, were bequeathed by Sir Henry to Charles I.

- 71 A Holy Family, by *F. Vanne*.
- 72 The Annunciation, by *Paul Veronese*.
- 73 St. Michael, by *Sir J. Reynolds*, after *Guido*.
- 74 Christ in the house of the Pharisee, by *Bassano*.
- 75 An Italian Lady, by *Parmegiano*.
- 76 Virgin and Child, by *Bronzino*.
- 77 A Warrior, by *Giorgione*.
- 78 Artemisia Gentileschi, by *herself*.
- 79 Alexander de Medici, by *Titian*.
- 80 Charles I. on horseback, by *Vandyke*.
- 81, 82 Philip IV. of Spain, and Queen, by *Velasquez*.
- 83 Jacob's departure from Laban, by *F. Laura*.
- 84 Joseph and Mary, by *G. Honthorst*.
- 85—88 The Seasons, by *Brueghel* and *Rothenhamer*.
- 89 Judith and Holofernes, by *Teniers*, after *P. Veronese*.
- 90 The Last Supper, by *Young Palma*.
- 91 Conversion of St. Paul, by *V. Malo*.
- 92 Tobit and the Angel, by *Schiavone*.
- 93 Guercino, by *himself*.
- 94 Diana and Actæon, by *Titian*.
- 95 The Marriage of St. Catherine, by *P. Veronese*.
- 96 St. Francis and the Virgin, by *Carlo Maratti*.
- 97 Christian IV.,* King of Denmark, by *Van Somer*.
- 98 Cupids and Satyrs, by *Polidoro*.
- 99 Jacob, Rachel, and Leah, by *Guido Cagnacci*.
- 100 Jacob's Journey, by *Bassano*.
- 101 Peter Oliver, the Painter, by *Hanneman*.
- 102 A Dutch Gentleman, by *Vander Halst*.
- 103 Joseph brought before Pharaoh.
- 104 A Man's Portrait.
- 105 Joseph's Departure from Jacob.
- 106 A Portrait of a Gentleman.

The fourth chamber is called

THE AUDIENCE CHAMBER.

There are here five beautiful paintings, by *S. Ricci* :—

- 107 Our Saviour in the Rich Man's House—Mary Magdalen anointing his feet,

* A whole length, in a picturesque buff habit embroidered with gold ; his crown and sceptre are placed upon a table. Christian IV. was brother to Queen Anne, wife of James I. ; he was created a knight of the garter, and came to England, in 1606, with a fleet of eight ships, and having anchored at Gravesend, was there met by James I. and his son Prince Henry, who escorted their royal visitor to Somerset House, where he was magnificently entertained for more than a month. He was, for the greater part of his reign, engaged in unsuccessful wars with the Swedes and Germans. He died in 1648.

- 108 Christ healing the Sick,
- 109 The Woman taken in Adultery,
- 110 The Woman of Faith,
- 111 The Woman of Samaria.
- 112 The Nursing of Jupiter, by *Giulio Romano*.
- 113 Ignatius Loyola,* by *Titian*.
- 114 Jupiter and Juno, by *Giulio Romano*.
- 115 Titian's Uncle, by *Titian*.
- 116 The Birth of Jupiter, by *Giulio Romano*.
- 117 A Ruin, by *Viviani* and *Jan Miel*.
- 118 Venus and Cupid, by *Rubens*, after *Titian*.
- 119 The Battle of Forty, by *P. Snayers*.
- 120 The Departure of Briseus, by *Schiavone*.
- 121 Over the fire-place, the Queen of Bohemia,† daughter of James I., by *G. Honthorst*.
- 122, 123 Two Landscapes, by *Swaneveldt*.
- 124 Venus and Cupid, by *Titian*.
- 125 Death and the Last Judgment, by *M. Hemskerck*.
- 126 Diana and Actæon, by *Giorgione*.
- 127 The Shepherd's Offering, by *Palma*.
- 128 The Expulsion of Heresy, by *Tintoretto*.
- 129, 130 The Heads of St. Peter and Judas, by *Lanfranco*.
- 131 Virgin and Child, by *Andrea del Sarto*.
- 132 A Spanish Lady, by *Sebastian del Piombo*.
- 133 A Holy Family, by *Correggio*.

* Loyola, the founder of the order of Jesuits, was of a considerable family, in the province of Guipuscoa in Spain in 1491. He was brought up to the military profession, and obtained a commission in the Spanish army; but breaking his leg at the siege of Pampeluna, he made a vow to the Virgin, that if he recovered he would go on pilgrimage to Jerusalem, and devote himself to a religious course of life, which resolution he fulfilled. After studying Latin a short time at Barcelona, he commenced preacher, and began to gather disciples for which he was imprisoned, but still persevered in adding to the number of the brethren of the order of Jesus, as they were called, and for which at length he obtained a confirmation by Pope Paul III. This order increased prodigiously during the life-time of Loyola, who, however, was not the author of the pernicious maxims which afterwards disgraced it; he died in 1556.

† The Queen of Bohemia is represented in a green dress, embroidered with silver. This amiable princess, who saw only a phantom of royalty, and had nothing more than the empty title of Queen, bore her misfortunes with that dignified composure which can alone emanate from a truly virtuous mind. Her many privations, her long adversity, her years of disappointments, only increased her resignation to the will of heaven. So engaging was her behaviour, that she was, in the low countries, called the Queen of Hearts. This picture was bequeathed by Sir Henry Wotton to Charles II., when Prince of Wales.

- 134 The Virgin and Child, with St. Andrew and St. Michael, by *J. de Mabuse*.
- 135, 136 Madonna and Child, by *Parmegiano*.
- 137 Roman Emperor on horseback, by *G. Romano*.
- 138 Triumph of Venus, by *G. Romano*.
- 139 A Sibyl, by *C. Cignani*.
- 140 Flora, by *L. da Vinci*.
- 141 Diana.
- 142 An Old Man with a Large Beard.
- 143 Buildings, with figures.
- 144 A Female with a Helmet, by *Pordenone*.
- 145 Holy Family, by *Pordenone*.
- 146 The History of Argus, by *F. Floris*.
- 147 Head of a Young Man, by *C. Cignani*.
- 148 Death of Adonis, by *Van Orlay*.
- 149 Roman Emperor on Horseback, by *G. Romano*.

The fifth Chamber is

THE KING'S DRAWING ROOM.

- 150 David with Golia's Head, by *D. Fetti*.
- 151 A Holy family, by *Dosso Dossi*.
- 152 The family of Pordenone, by *himself*.
- 153, 154 Christ's Agony in the Garden, and the Angels appearing to the Shepherds, by *N. Poussin*.
- 155 Nabob Walajah of Arcot, by *Willison*.
- 156 Cupids and Goats, by *Polidoro*.
- 157 Apotheosis of a Saint, by *Bassano*.
- 158 A Venetian Senator, by *Pordenone*.
- 159 A Knight of Malta, by *Tintoretto*.
- 160 The Presentation of Queen Esther, by *Tintoretto*.
- 161 The Muses, by *Tintoretto*.*
- 162 The Offering of the Magi, by *Luca Giordano*.
- 163 The Wise Men's Offering, by *Carlo Cagliare*.
- 164 The Cornaro Family, by *Old Stone*, after *Titian*.
- 165 Joseph and Potiphar's Wife, by *Gentileschi*.

* Tintoretto, born at Venice, 1512, died 1594. He obtained his name from being the son of a dyer, his paternal name, Robusti; his rapidity of painting, occasioned him to be called Furioso Tintoretto, or, the impetuous. His manner of painting is bold and spirited, with strong lights opposed to deep shadows, and his colouring, particularly his carnations, approach very near to those of Titian. The Muses, and Queen Esther, are very fine specimens of this master.

- 166 George III. reviewing the 10th Light Dragoons (now Hussars.) The Prince of Wales on his right, giving the word of command ; the Duke of York is on the left of his Father ; Sir William Fawcett is on the ground, and General Goldsworthy and Sir David Dundas are on horseback beside the Duke of York : by *Sir William Beechey*.*
- 167 A Holy Family, by *Parmegiano*.
- 168 A Holy Family, by *Giorgione*.
- 169 Our Saviour in the House with Mary and Martha, by *Bassano*.
- 170 Fruit, with a Monkey.
- 171 Landscape, with Ruin.
- 172 A Lady Playing on the Virginal, by *Pordenone*.
- The sixth apartment is

KING WILLIAM III.'S BED ROOM,

in which is now placed the state bed of Queen Charlotte. The furniture is a most beautiful specimen of embroidered needle-work, executed at an institution for the orphan daughters of clergymen, which was under the patronage of her Majesty. The ceiling was painted by *Verrio*, and is in good preservation : it represents Night and Morning. The clock which stands at the head of the bed, goes twelve months without winding up, and was made by *Daniel Quare*. Round the room are the celebrated portraits of Charles the Second's Court—

- 173 Anne, Duchess of York, by *Sir Peter Lely*.
- 174 Lady Byron, by *Lely*.
- 175 Princess Mary, as Diana, by *Lely*.
- 176 Queen Catherine, by *Lely*.
- 177 Mrs. Knott, by *Verelst*.
- 178 Duchess of Portsmouth, by *Gasker*.

* This distinguished artist and favourite of King George III. was born in 1753, at Burford, in Oxfordshire, and died in 1839. He was admitted a student of the Royal Academy in 1772, and by constant application to his studies, and exhibiting his pictures in Somerset House, he acquired so good a reputation, that he was elected an associate of the academy in 1793. In the same year he painted a whole-length portrait of Queen Charlotte, who honoured him by making him her Majesty's portrait painter. Beechey painted this picture in 1798, and it was considered the *chef-d'œuvre* of the artist; he was elected a member of the Royal Academy, and had the honour of knighthood conferred on him by the King the same year.

- 179 Duchess of Richmond,* by *Lely*.
 180 Nell Gwynne, by *Lely*.
 181 Countess of Rochester, by *Lely*.
 182 Duchess of Somerset, by *Verelst*.
 183 Mrs. Lawson, by *Verelst*.
 184 Countess of Northumberland, by *Lely*.
 185 Lady Denham,† by *Lely*.
 186 Countess of Sunderland, by *Lely*.
 187 Lady Middleton,‡ by *Lely*.
 188 Lady Whitmore, by *Lely*.
 189 Countess of Ossory, by *Lely*.
 190 Duchess of Cleveland,§ by *Lely*.
 191 Countess de Grammont,|| by *Lely*.
 192—204 Thirteen small Portraits of Ladies whose names
 are unknown, by *Russell*, after *Vandyke*.
 205—206 Over the doors are Flower-pieces, by *Baptist*.
 The seventh chamber is

THE KING'S DRESSING ROOM.

- The ceiling, painted by *Verrio*, is Mars reposing in
 the lap of Venus, with Cupid stealing his Armour.
 207, 208 A Shepherd and Shepherdess, by *Collins*.
 209 Charity, by *Carlo Cignani*.
 210 Cupid and Psyche, by *Vandyke*.

* Charles II. is said to have been so enamoured of this lady, as to intend making her his consort; but while the requisite proceedings for a divorce from Queen Catherine were in progress, she was married, it is supposed, by the contrivance of Lord Clarendon, to Charles, Duke of Richmond.

† This lady, at the age of eighteen, entered the married state with Sir John Denham, then seventy-nine, and having afterwards unhappily yielded to the temptations of that licentious period, is generally believed to have fallen a victim to female jealousy, a poisonous infusion being mixed with her chocolate.

‡ It is said of this frail fair one, that her affectation of wit and prosing conversation was so remarkable, that this part of her character continued to be the subject of recollection when her beauty was but faintly remembered.

§ Bishop Burnet describes the character of her Grace in no very flattering terms: he says, "She was a woman of great beauty, but enormously wicked, ravenous, foolish, and imperious." She was Countess of Castlemaine in right of her first husband, but was created Duchess of Cleveland in 1670, as a peace-offering after one of the violent quarrels that frequently ensued between her and the king.

|| The Countess de Grammont was one of the brightest ornaments of the Court; her reputation was unspotted, and the charms of her person are reported to have been equalled by the solidity of her understanding.

- 211 Vulcan, delivering the Armour of Achilles to Thetis,
by *A. Balestra*.
- 212 Achilles presented to the Centaur, by *A. Balestra*.
- 213, 214 Two Landscapes, by *Edema*.
- 215 A Landscape, by *Loten*.
- 216 Poultry, by *Hondekoeter*.
- 217, 218 The Virgin teaching the Infant to read, and a
Mother and two Children, by *Carlo Cignani*.
- 219 A Warrior, by *Guercino*.
- 220 A Sibyl, by *Gentileschi*.
- 221 A Magdalen's Head, by *Sasso Ferrato*.
- 222 Head of the Virgin.
- 223 Head of Christ.
- 224 Five Drawings, representing the Interior of the
Colonna Gallery.
The eighth room is

THE KING'S WRITING CLOSET.

- 225, 226 Still Life, by *De Heem*.
- 227 Villiers, Duke of Buckingham, and Family, by *G.
Honthorst*.
- 228 A Village Repast, by *G. F. Cepper*.
- 229 The Triumph of Flora, by *S. Ricci*.
- 230 The Painter in his Study, by *G. F. Cepper*.
- 231, 232 Two Flower-pieces, by *J. Baptist*.
- 233 A Sea-piece, by *Monamy*.
- 234 Judith with the head of Holofernes, by *Guido*.
- 235 A Turkey Carpet, by *Maltese*.
- 236—238 Poultry, and two Flower-pieces, by *Bogdane*.
- 239 Tritons Carrying off a Nymph, by *C. D. Arpino*.
- 240 Grapes, by *Verelst*.
- 241 Head of a Man, by *Schiavone*.
- 242 Judgment of Paris, by *Rothenhamer*.
- 243 A Landscape, by *Huysman*.
- 244 Head of a Saint, by *Parmegiano*.
- 245 Virgin and Child.
- 246 The Queen of Charles I., (a drawing) by *Gibson*.
The ninth and last in this suite is

QUEEN MARY'S CLOSET.

- 247 A Sacrifice, by *J. Romano*.
- 248 George, Duke of Buckingham, and Francis his
brother, after *Vandyke*
- 249 Still life, by *Kalff*.

- 250 A Holy Family, by *G. Romano*, after *Raphael*.
 - 251 A Boy with Puppies, by *Castiglione*.
 - 252 Singing by Candlelight, by *Honthorst*.
 - 253 The Continnence of *Scipio*, by *S. Ricci*.
 - 254 A Landscape, by *Adrian Henn*.
 - 255 King William III., when young, by *Hanneman*.
 - 256 A Landscape, by *P. Brill*.
 - 257 A Man's Head, by *Bassano*.
 - 258 The Head of *Cyrus*, by *Russell*.
 - 259 A Laughing Boy, by *F. Hals*.
 - 260 The Martyrdom of *St. Bartholomew*, by *L. Nottery*.
 - 261 Children with a Lamb, by *F. Floris*.
 - 262 A Holy Family, by *Titian*.
 - 263 *St. Catharine* at the Altar, by *P. Veronese*.
 - 264 The daughter of *Herodias* with the Head of *John the Baptist*, by *Leonardo da Vinci*.
 - 265 The Infant *Christ* and *St. John*, by *C. Marratti*.
 - 266 *David* and *Goliah*, by *Titian*.
 - 267 A Japan Peacock, by *Bogdane*.
 - 268 A Landscape, by *Everdingen*.
 - 269 Martyrdom of *St. Sebastian*, by *L. Van Leyden*.
 - 270 *Joseph* bound, by *L. Van Leyden*.
 - 271 *Hercules* and the Centaur, by *B. Lens*.
- From the Queen's Closet the company enter

HER MAJESTY'S GALLERY,

A room of large extent, and contains some fine and very curious old portraits.

- 272,273 Over the doors, *King William III.* and *Queen Mary*, by *Wissing*.
- 274 *Sir Theodore Mayerne*, by *Rubens*
- 275 *Anne of Denmark*, by *Van Somer*.
- 276 *Shakspeare*.
- 277 A Portrait of a Lady, by *Sir A. More*.
- 278 A Portrait of a Man, by *Q. Matsys*.
- 279,280 Two small Portraits, by *Sir A. More*.
- 281 *Queen Elizabeth*, when a Child, by *Holbein*.
- 282 *Queen Elizabeth*, when Young, by *Holbein*.
- 283 *Queen Elizabeth*,* by *Zuccherro*.

* *Queen Elizabeth* is represented with a fan of feathers in her right hand. The canvas is so completely covered with the gaudy and cumbrous ornaments of her dress, that the painter would have found it extremely difficult to introduce a new object. Her hair is of a sandy colour, her complexion rather fair. "A pale Roman nose," says *Horace Walpole*, "a head of hair loaded with crowns, and powdered with

- 284 Queen Elizabeth,* by *L. de Heere*.
- 285 Queen Elizabeth (supposed to be the last portrait taken of her), by *Mark Garrard*.
- 286 Earl of Nottingham.
- 287 Earl of Leicester.
- 288 Sir Francis Walsingham.
- 289 Sir Nicholas Bacon.
- 290 Judge Crooke.
- 291 Sir Peter Carew.
- 292 The Emperor Rodolphus.
- 293 Charles I. and Queen dining in Public, by *Van Bassen*.
- 294 The King and Queen of Bohemia,† dining in Public, by *Van Bassen*.
- 295-296 Two small octagon Portraits of Flemish Gentlemen, by *Gonzales*.
- 297 A Portrait of a Gentleman.
- 298 Sir Theobald Gorges.
- 299 Head of a Young Man.
- 300 Lady Vaux, by *Holbein*.
- 301 Queen Mary I., when a Child, by *Holbein*.
- 302 Portrait of a Lady, supposed to be Queen Mary I., by *Sir A. More*.
- 303 A Portrait, by *A. Durer*.
- 304 Queen Elizabeth in a fancy dress,‡ by *Zuccherò*

diamonds, a vast ruff, a vaster fardingale, and a bushel of pearls are the features by which everybody knows at once the pictures of Queen Elizabeth." This description is truly applicable to the present picture.

* An allegorical picture of Queen Elizabeth, when 36 years of age. She is represented in a splendid dress with the orb and sceptre, attended by her maids of honour; at which Venus is abashed, Minerva is astonished, and Juno put to flight.

† This very interesting picture exhibits the royal table spread according to the custom of that period, when the sovereign, on stated days, ate in public. The gentleman-carver stands on the opposite side of the table from his majesty; whilst carving a dish, he is attacked by the queen's monkey, who, playfully springing upon him, obliges him to hold his head back in a ridiculous position, whilst he yet continues his operation with the knife and fork. The costume of the various attendants, the fashion of the furniture, the taste and form of the silver dishes, and the style of the apartments afford a complete notion of the manner of living in the great mansions nearly two hundred years ago. In the back-ground, are groups of spectators beholding the royal repast, who are prevented, by the yeomen of the guard, with their partisans crossed, from advancing further into the room than the prescribed spot allotted for the gratification of public curiosity.

‡ Queen Elizabeth, in a fantastic habit, something like a Persian. She is drawn in a forest, a stag behind her, and on a tree are inscribed

- 305 Lord Zouch, by *Mytens*.
- 306 The Earl of Surrey, by *Holbein*.
- 307 Sir John Gage.
- 308 Henry Prince of Wales, son of James I., and Lord Harrington, by *L. de Heere*.
- 309 Duke of Richmond and Lennox, by *Van Somer*.
- 310 Henry Prince of Wales.
- 311 The Battle of Pavia,* by *Holbein*.
- 312 Philip II. of Spain, by *Sir A. More*.
- 313 The Jester of Henry VIII., by *Holbein*.
- 314 Sir Henry Guildford,† by *Holbein*.

these mottoes:—*Injusti justa querela; Mea, sic mihi; Dolor est medicina ed tori.*

On a scroll, at the bottom of the picture, are the following verses, said to have been written by Spenser, but more generally supposed that they are Her Majesty's own composition:—

The restless swallow fits my restless minde,
In still revivinge, still renewinge wronges;
Her just complaint of cruelty unkinde
Are all the musique that my life prolonges,
With pensive thought my weeping stagg I crowne,
Whose melancholy teares my cares expresse;
Hes teares in sylence, and my sighes unknowne,
Are all the physicke that my harmes redresse.
My only hope was in this goodly tree,
Which I did plant in love, bring up in care;
But all in vainie, for now to late I see
The *shales* be mine, the kernels others are.
My musique may be plaintes, my physique teares,
If this be all the fruite my love-tree beares.

* Battle of Pavia. At this memorable battle, wherein the constable de Bourbon having joined Lannoy, Viceroy of Naples and Pescara, they attacked the French army then before Pavia, utterly defeated it, and took the French King, Francis I., prisoner. The Emperor Charles V. conveyed him to Madrid, under the hope of exacting an exorbitant sum for his ransom. The king rejected the demand with disdain; and falling sick with anxiety and disappointment, would have died but for the affectionate attentions of his sister, who followed him to the place of his captivity, and ministered to his wants. Francis, fearing that he might be induced to submit to terms of peace injurious to his country, sent home a resignation of his crown. This interesting composition may justly be esteemed amongst the greatest historical curiosities of that period, as it describes most faithfully the manner of battalia, when the long pike, muskets with match-locks, and other unwieldy small arms, were in use.

† Sir Henry Guildford, in a dress of cloth of gold, with the Order of the Garter. In the early part of his life, he was Comptroller of the King's House; he was one of the greatest ornaments with the Court of Henry VIII.; he served with reputation in the wars of the Moors in Spain, under Ferdinand and Isabella. His learning and personal qualities recommended him to the esteem of Erasmus, with whom he held a correspondence. In the seventh year of Henry VIII., he was constituted Master of the Horse for life.

- 315 Henry VIII. when young, by *Holbein*.
- 316 A Portrait of a Lady of the Court of Henry VIII.
- 317 The Father and Mother of Holbein, by *Holbein*.
- 318 A Portrait of a Lady of the Court of Henry VIII., by
L. Corneliz.
- 319 Elizabeth Woodville.
- 320 A Portrait of a Lady of the Court of Henry VIII., by
L. Corneliz.
- 321 John de Bellini, by *himself*.
- 322 A Portrait of a Lady of the Court of Henry VIII., by
L. Corneliz.
- 323 A French Nobleman, by *Holbein*.
- 324 Frobenius, by *Holbein*.
- 325 Mary Queen of Scots, by *Janette*.
- 326 Lord Darnley and his Brother Charles Stuart, by *Lucas*.
de Heere.
- 327 Francis II. of France, when a Boy, by *Janette*.
- 328 James I., by *Van Somer*.
- 329 Queen of Francis I. of France,* by *Janette*.
- 330 Francis I. and the Duchess of Valentino.
- 331 Sir Robert Cave, dated 1589.
- 332 The Admirable Crichton.
- 333 Holbein, by *himself*.
- 334 A Portrait of a Lady of the Court of Henry VIII., by
L. Corneliz.
- 335 The Children of Henry VII., by *Jan de Mabuse*.
- 336 Lazarus Spinola, Uncle to Spinola,† Governor in the Low
Countries, by *W. Kay*.
- 337 Erasmus,‡ by *Holbein*; the background painted by
Steenwyck.

* Leonora, Queen of Portugal, sister of the Emperor Charles V., and afterwards second wife of Francis I. of France, a half-length portrait on panel. She is represented in a red satin dress, with a golden stomacher, and white fur round her neck, and in her hair pearls and jewels, and in her right hand a letter from her brother, bearing a very complimentary superscription in Spanish—"To the Queen my Sister."

† Spinola, a celebrated General, was born in Spain, of a family originally from Genoa. He bore arms early in life, and in 1604, took Ostend, after which he was named Commander in Chief of the Spanish forces in the Low Countries, where he opposed Maurice, Prince of Nassau, with great skill and bravery. He afterwards signalled himself in Italy. He died in 1630.

‡ It was Erasmus who introduced Holbein to this country. Holbein was the intimate friend of Erasmus, and at his request the painter left his native town of Basle, and visited London, where Erasmus procured him the patronage of Sir Thomas More. With More, Holbein continued during three years, painting various members of the family of his illus-

- 338 Reskemeer, by *Holbein*.
- 339 Henry VIII., by *Holbein*.
- 340 Francis I. of France, by *Holbein*.
- 341 Erasmus, by *Holbein*.
- 342 The King of Bohemia, by *C. Janssen*.
- 343 The Children of the King of Bohemia, by *C. Poelemborg*.
- 344 The Queen of Bohemia, by *C. Janssen*.
- 345 A Portrait of the Aunt of the Emperor Charles the Fifth,
by *Cornelius*.
- 346 Countess of Derby, by *L. De Heere*.
- 347 Sir George Carew, by *Holbein*.
- 348, 349 Two Portraits of Ladies, by *Sir A. More*.
- 350 Holbein, (a drawing) by *himself*.
- 351 The wife of Holbein, (a drawing) by *Holbein*.
- 352 A medallion of Henry VIII.* by *Torrigiano*.
- 353 James II., when young, by *Honthorst*.
- 354 A whole-length Portrait of a Youth unknown.
- 355 Prince Rupert, when a Boy† by *Mytens*.
- 356 A Portrait of a Gentleman, by *Bassano*.
- 357 A curious portrait of a child, four years old, discharging
a small cannon, supposed to be Queen Elizabeth.
- 358 Duke of Gloucester, by *Sir P. Lely*.
- 359 Louis XIV. when young, by *Mignard*.
- 360 Portrait of Cornelius Ketel.
- 361 Portrait of a Lady, by *P. Perugino*.
- 362 Portrait of a Gentleman.
- 363 Portrait of a Youth.
- 364 A curious Portrait of a Child.
- 365 Buildings in a Garden Scene, by *Steenwyck*.

trious patron. It was at the house of More that Henry VIII. first became acquainted with Holbein, and being delighted with the productions of his pencil, he took him home, and employed him during the remainder of his life.

* Torrigiano, a Florentine sculptor, who came to England in the reign of Henry VII., and is supposed to have built the tomb of that Monarch in Westminster Abbey.

† Prince Rupert, when a boy. This gallant prince early entered into military life, serving at the siege of Rhinberg under Henry, Prince of Orange, when only in his fourteenth year. He commanded a regiment whilst yet a youth in the German wars, and was taken prisoner, at the battle of Vlota, remaining captive three years. He came to England at the commencement of the civil wars, and served his uncle Charles I. with great bravery, by whom he was created Earl of Holderness and Duke of Cumberland. His rashness, however, lost him the King's favour, and he left England; but in the reign of Charles II. his bravery and good conduct made ample atonement for his former errors. He was born at Prague, in 1619, and died vice-admiral of England, and constable and Governor of Windsor Castle, in the year 1682.

- 366 A Landscape, by *Ferg*
- 367 St. Peter in Prison, by *Steenwyck*.
- 368 A Sorceress, by *Elsheimer*.
- 369 A Landscape, by *Paul Brill*.
- 370 A Landscape with Nymphs, by *Poelemberg*.
- 371 The Discovery of Calisto, by *Brueghel*.
- 372 A Landscape with Nymphs, by *Polemborg*.
- 373 The Tribute Money, by *Dietricy*.
- 374 Dead Game, by *Van Aelst*.
- 375 The Woman taken in Adultery, by *Dietricy*.
- 376, 377 Two Pieces of Dead Game, by *Weenix*.
- 378 A small Whole-length of a Lady, by *Vandyke*.
- 379 A Hermit, by *Slingelandt*.
- 380, 381 Youth and Age, by *Denner*
- 382 Venus and Adonis, by *Gennari*.
- 383 Inside of a Farm House, by *Teniers*.
- 384 Lions in a Landscape, by *R. Savery*.
- 385 A Sea Piece, by *Vandevelde*.
- 386 A Man in Armour, by *Correggio*.
- 387 Mary Magdalen at the Tomb of Christ, "Touch me not," by *Holbein*.
- 388 St. Catherine reading, by *Correggio*.
- 389 A Sibyl, by *P. Bordone*.
- 390 Moses Striking the Rock, by *S. Rosa*.
- 391 Infant Christ and St. John, by *L. da Vinci*
- 392 Cattle in a Landscape, by *Vandevelde*.
- 393 Fruit and Still Life, by *Cuyp*.
- 394 A Landscape, by *Holbein*.
- 395 A Landscape, by *Wynants*.
- 396 A Warrior on Horseback, by *Mazzolini di Ferrara*.
- 397 Nymphs in a Landscape, by *Dietricy*.
- 398 A Scene from a Play, supposed to be Charles I. acting, by *C. Poelemberg*.
- 399 Hungarians at the Tomb of Ovid, by *Schoonefeld*.
- 400 Nymphs and Satyrs, by *N. Poussin*.
- 401 Lucretia, by *Titian*.
- 402 St. Catherine, by *Luini*.
- 403 St. Peter in Prison, by *Steenwyck*.
- 494 A Battle Piece, by *Wouvermans*
- 405 A Dying Saint, by *Vandyke*.
- 406 The Assumption of the Virgin, by *D. Calvart*.
- 407 The Rape of the Sabines, by *Rothenhamer*.
- 408 A Saint's Head, by *G. Doun*.
- 409 Lot and his Daughters, by *Schalken*.
- 410 Dutch Boors, by *Egbert Hemskerck*.

- 411 Female by Candlelight, by *Schalken*.
- 412 A Penitent received into the Church, by *Barroccio*.
- 413 A Venetian Gentleman, by *Tintoretto*.
- 414 Sophonisba, by *S. Gaetano*.
- 415 Flower Piece, by *M. Van Osterwyck*.
- 416 Landscape with Ruins, by *Poelemberg*.
- 417 March of an Army, by *Bourgognone*.
- 418 Nymphs and Satyrs, by *Rubens*.
- 419 Landscape with a Rainbow, by *Rubens*.
- 420 A Jewish Rabbi, by *Rembrandt*.
- 421 An Old Woman Reading, by *G. Dour*.
- 422 St. Peter in Prison, by *Steenwyck*.
- 423 Flowers, by *D. Seghers*.
- 424 Nymphs in a Landscape, by *Poelemberg*.
- 425 Lot and his Daughters, by *Poelemberg*.
- 426 A Boar's Head, by *Snyders*.
- 427 Flowers, by *D. Seghers*.
- 428 A Dutch Lady, by *Rembrandt*.
- 429 Hay Stacking, by *Wouvermans*.
- 430 St. Francis, by *Teniers*.
- 431 A Dutch Church, by *Peter Neefs*.
- 432 Soldiers in a Landscape, by *Bourgognone*.
- 433 A Woman Milking a Goat, by *Berghem*.
- 434 Flowers, by *Van Osterwyck*.
- 435 A Boy paring Fruit, by *Murillo*.
- 436 A Venetian Gentleman, by *L. Bassano*.
- 437—448 Between the windows are Cybele, Pan, Mercury,
Juno, Diana, Bacchus, Daphne, Apollo, Venus,
Mars Syrinx, Endymion, by *S. Ricci*.

This gallery leads to

THE QUEEN'S BED ROOM,

where there is now placed the state bed of Queen Anne, the rich velvet furniture and hangings of which were wrought at Spitalfields; the chairs and stools are covered to correspond. The ceiling was painted by *Sir James Thornhill*, and represents Aurora rising out of the Sea.

- 449 Henry, Prince of Wales, by *Van Somer*.
- 450 James I., by *Van Somer*.
- 451 Christian Duke of Brunswick-Lunenburg, by *Hont-
horst*.
- 452 The Queen of James I., by *Van Somer*.
- 453 Princess of Brunswick.

- 454 St. John Baptising Christ in the River Jordan, by *Francesco Francia*.
- 455 Jacob Stealing the Blessing, by *Schiavone*.
- 456 A Sea Port, by *Claude*.
- 457 St. Francis with the Infant Jesus, by *Guido*.
- 458 Venus and Cupid, by *Pontormo*, the outline by *Michael Angelo*.
- 459 Dogs, by *Snyders*.
- 460 The Shepherd's Offering, by *Old Palma*.
- 461 A Landscape, "The Devil Sowing Tares among the Wheat," by *Van Uden*.
- 462 The Judgment of Midas, by *Schiavone*.
- 463 The Deluge, by *Bassano*.
- 464 The Shepherd's Offering, by *Giorgione*.
- 465 Virgin and Child, with Saints, by *Giorgione*.
- 466 Virgin and Child, with Tobit and the Angel, by *Titian*.
- 467—478 Twelve Pictures representing the history of Cupid and Psyche, by *L. Giordano*.
- 479 Mary, Queen of James II., by *Sir G. Kneller*.
- 480 A Magdalen, after *Titian*.
- 481 A Portrait of a Man.
- 482 A Man's Head, by *Giorgione*.
- 483 A Portrait of a Man.
- 484 Judith and Holofernes.
- 485 Flowers, by *Baptiste*.
- 486 The Last Supper, by *Bassano*.
- 487 Head of an Old Man.
- 488 St. Peter.
- 489 A Portrait of a Gentleman.
- The next apartment is

THE QUEEN'S DRAWING ROOM.

- The ceiling, painted by *Verrio*, represents Queen Anne in the character of Justice.
- 490 George III. when forty-two years of age, with Lord Amherst and the Marquis of Lothian on horseback, and a view of Coxheath Camp in the background, by *West*.
- 491 Queen Charlotte, when thirty-six years of age, with her thirteen Children in the background, by *West*.
- 492 The Prince of Wales and the Duke of York, by *West*.
- 493 The Duke of Clarence and the Duke of Kent, by *West*.
- 494 The Apotheosis of the Infant Princes, Octavius and Alfred, by *West*.

- 495 The Duke of Cumberland, and two Princesses, by *West*.
- 496 The Dukes of Cumberland, Sussex, Cambridge, and three Princesses, by *West*.
- 497 Queen Charlotte and Princess Royal, by *West*
- 498 The Swearing of Hannibal, by *West*.
- 499 Peter denying Christ, by *West*.
- 500 The Departure of Regulus, by *West*.
- 501 The death of General Wolfe, by *West*.
- 502 St. George and the Dragon, by *West*.
- 503 The Wife of Armenius brought Captive to Germanicus, by *West*.
- 504 Cyrus presented to his Grandfather, by *West*.

THE QUEEN'S AUDIENCE CHAMBER.

- 505 The Duchess of Luneberg, by *Mytens*.
- 506 Venus and Adonis, by *G. Chiari*.
- 507 The Woman of Samaria, by *Palma*.
- 508 Cupid Shaving his Bow, by *Parmegiano*.
- 509 James IV. of Scotland, his brother Alexander, and St Andrew, by *Jan de Mabuse*.
- 510 The Queen of James IV., with St. George, by *Jan de Mabuse*.
- 511 Henry VIII. and Family, by *Holbein*.
- 512 Countess of Lennox, by *Holbein*.
- 513 The Death of the Chevalier Bayard, by *West*.
- 514 The Wise Men's Offering, by *S. Ricci*.
- 515 The Death of Epaminondas, by *West*.
- 516 Henry VIII. embarking from Dover,* by *Holbein*.

* The embarkation of Henry VIII., at Dover, May 31st, 1520, preparatory to his interview with Francis the First. In this very curious and ancient painting the ship called the *Great Harry* is represented sailing out of Dover Harbour; she has four masts, with two round tops on each mast. The royal standard is flying on the four corners of the forecastle. The sails are unfurled, and the pennants are waving on the mast-heads. At each quarter of the deck is a standard of St. George's Cross, and also heater-shields or targets, charged differently with the cross of St. George. The sides and tops have the same ornaments. The sails and pennants are of cloth of gold, damasked. On the main deck, the King is standing with attendants on either hand. The arms of England and France, quarterly, are depicted on the front of the forecastle, and also on the ship's stern. On the right of the *Great Harry* is a three-masted ship, with her sails furled, and decorated with pennants and standards. Her sides and tops are ornamented with shields. These ships are followed by three more, and those by two others, all of which are decorated nearly in the same manner as the first. Round the ships are several boats, with broad pennants, some of which seem filled with persons of

- 517 The Battle of Spurs, by *Holbein*.
 518 The Meeting of Henry VIII. and Francis I. of France.*
 “*Field of the Cloth of Gold*,” by *Holbein*.
 519 Pilate delivering up Christ, by *Schiavone*.
 520 Over the fire-place, the Meeting of Henry VIII. and the Emperor Maximilian, by *Holbein*.†
 521 The Apostles, Peter, James, and John, by *Caravaggio*.

distinction, and others with inferior passengers. In the offing a variety of vessels are represented under weigh; and in the distance are the faint glimmerings of the white cliffs on the coast of France. In the foreground are two circular forts, communicating by a terrace, situated close to the water's edge, firing a royal salute, one of them from two tier of cannon, the other from three. On the platform of the most western fort is a man displaying the colors of St. George. Near the centre of the terrace is a gentleman, probably Sir Edward Poynings, then Constable of Dover Castle, in a green and yellow jacket, with slashed sleeves and breeches, and white stockings; round his neck is a yellow ruff, and over the whole a black cloak. Preceding him, are two bill-men, with an officer bearing a sword of state. On the hill, which forms the opposite point of the harbour, is Dover Castle. Several of the towers correspond with the appearance which that stupendous fortress now exhibits. All the ships are crowded with passengers, and have iron and brass cannon pointing out of the port-holes. In this visit to the Continent, Henry was attended by the Cardinal Legate, the Archbishop of Canterbury, and most of the principal noblemen and great officers in the kingdom. The number of persons that accompanied their Majesties is fixed by the accurate Stow at 4334, besides the attendants of the Cardinal, and of the Dowager French Queen, and her husband, the Duke of Suffolk.

* Henry the Eighth caused to be painted, the procession and interview with Francis the First, between Ardres and Guines. This painting was duly transferred as an inheritance to succeeding princes, till the Commonwealth, when the Parliament proposed to sell it to the King of France. The Earl of Pembroke being apprised of it, and resolved that so great a treasure of art and history should not leave the country, secretly cut out the head of Henry the Eighth, before the arrangements were completed, and the French ambassador, finding the picture mutilated, refused to ratify the bargain. After the Restoration, the Earl gave the head (which he had carefully preserved), to Charles the Second, who caused it to be replaced; and so skilfully was it done, that the blemish can scarcely be discovered, except by viewing the picture in a side light.

† Maximilian I., Archduke of Austria, was the son of Frederic IV., created King of the Romans in 1486, and elected Emperor, on the death of his father, in 1493. He had several wars with France, which were mostly successful. He formed the design of making himself Pope, or which purpose he assumed the ancient title of the Roman Emperors of *Pontifex Maximus*, and he endeavoured to prevail on Julius II. to admit him as coadjutor. Maximilian visited the camp of Henry VIII., then in France, and entered, as a private soldier, under the King's banner, receiving 100 crowns per diem for his pay, and served as a volunteer at the famous Battle of Spurs. He died in 1519.

- 522 Margaret, Queen of Scots.
- 523 Duke of Brunswick, by *Mytens*.
- 524 Edward IV., by *Belchamp*.
- 525 Isabella, Arch-Duchess of Austria, daughter of Philip II. of Spain.
- 526 Duchess of Brunswick, by *Mytens*.
- 527 Head of a Female.
- 528 Head of a Youth.
- 529 Portrait of a Man, with a paper in his hand.
- 530 Portrait of a Gentleman.
- 531—537 Foreign Birds, by *Bogdane*.
- 538 Portrait of a Man, with his hand on his breast.
- 539 Christian IV., King of Denmark.
- 540 Maximilian, Archduke of Austria.
- 541 The Maid of the Inn, by *Rosalba*.

THE PUBLIC DINING ROOM,

This room is hung with arras tapestry, in five compartments ; on the south-side of the room are two pieces, representing Rebekah at the well, Genesis, xxiv. chap. 18 verse ; and Abraham and Melchizedek, Genesis, xiv. chap., 18 ver. There are eight more pieces of this splendid tapestry in the Great Hall, all the same design, and the subject the History of Abraham.

On the west-side the story of Midas.*

* Midas, a king of Phrygia, son of Gordius, or Gorgius. In the early part of his life, according to some traditions, he found a large treasure, to which he owed his greatness and opulence. The hospitality he showed to Silenus, the preceptor of Bacchus, who had been brought to him by some peasants, was liberally rewarded ; and Midas, when he conducted the old man back to the God, was permitted to choose whatever recompense he pleased. He had the imprudence, and the avarice to demand of the God that whatever he touched might be turned into gold. His prayer was granted, but he was soon convinced of his injudicious choice ; and when the very meats which he attempted to eat became gold in his mouth, he begged Bacchus to take away a present so fatal to the receiver. He was ordered to wash himself in the river Pactolus, whose sands were turned into gold by the touch of Midas. Some time after this adventure, Midas had the imprudence to support, that Pan was superior to Apollo in singing and playing upon the flute ; for which rash opinion, the offended God changed his ears into those of an ass, to show his ignorance and stupidity. This Midas attempted to conceal from the knowledge of his subjects, but one of his servants saw the length of his ears, and being unable to keep the secret, and afraid to reveal it, apprehensive of the king's resentment, he opened a hole in the earth, and after he had whispered that Midas had the ears of an ass, he covered the place as before, as if he had buried his words in the ground. On that place, as

On the north side, Tobias and the Angel taking leave of his Father, Tobit, and his Mother grieving for his departure.

Elymas the Sorcerer struck with blindness, after *Raphael*. This piece of tapestry was worked at Sir Francis Crane's manufactory, at Mortlake; the border, very probably, designed by *Francis de Cleyn*. A model of a palace, the residence of his Highness the Nabob Nazin, at Moorshedabad, in Bengal, designed by *Major General McLeod*, of the Bengal Engineers.

- 542 A Magdalen, by *Young Palma*.
 - 543 Prometheus chained to the Rock, by *Young Palma*.
 - 544 A Ruin, by *Viviani*, and *Jan Miel*.
 - 545 Duns Scotus,* by *Spagnoletto*.
 - 546 Don Carlos, son of Philip IV. of Spain, by *Murillo*.
 - 547 King William III. when a boy.
- From this room the Company enter

THE PRINCE OF WALES'S PRESENCE CHAMBER.

- 548 Count Gondamor, the Ambassador from the King of Spain to King James I., by *Mytens*.
- 549 A Magdalen, by *Titian*.
- 550 A Lady, with an orrery and dog, by *Parmegiano*.
- 551 A Concert, by *Giovanni Bellini*.
- 552 The Wise Men's Offering, by *P. Veronese*.

the poets mention, grew a number of reeds, which, when agitated by the wind, uttered the same sound that had been buried beneath, and published to the world that Midas had the ears of an ass. Some explain the fable of the ears of Midas by the supposition that he kept a number of spies and informers, who were continually employed in gathering every seditious word that might drop from the mouths of his subjects. Midas, according to Strabo, died of drinking bull's hot blood. This he did, as Plutarch mentions, to free himself from the numerous ill dreams which continually tormented him.

* John Duns, or Duns Scotus, was a native of North Britain; he was born in the early part of the thirteenth century, and educated at Merton College, Oxford. Archbishop Spotswood, in his *History of the Church of Scotland*, mentions several instances of his peculiar powers of fasting. With the present portrait a tradition is associated, that is amusing from its absurdity—that Scotus, being engaged in translating the Scriptures, vowed to abstain from all food till his task was completed, and that he expired while engaged on the last chapter of the Revelation. Spagnoletto was an artist who delighted in employing his pencil on subjects of gloom and horror, and the care-worn and emaciated features he has given the learned Doctor have probably furnished the ground-work for the story.

- 553 The destruction of the Children of Niobe, by *Rothenhamer*.
- 554 The Flight into Egypt, by *Teniers*, after *Bassano*.
- 555 Frederick the Great.
- 556 Ganymede, by *Michael Angelo*.
- 557 St. John with a lamb, by *Spagnoletto*.
- 558 Nymphs, by *G. Chiari*.
- 559 Christ in the house of Mary and Martha, by *Bassano*.
- 560 The Good Samaritan, by *Giacomo Bassano*.
- 561 Judas betraying Christ, by *Pordenone*.
- 562 Buildings in a Landscape, by *John Brueghel*.
- 563 St. Jerome, after *Albert Durer*.
- 564 Christ blessing Little Children, by *Huens*.
- 565 Jacob's Journey, by *Giacomo Bassano*.
- 566 Faith, by *Guercino*.
- 567 Madame Chastilion.
- 568 Nymphs, by *G. Chiari*.
- 569 Boaz and Ruth, by *Giacomo Bassano*.
- 570 Mars and Venus, by *P. Veronese*.
- 571 The Marriage of Joseph and Mary, by *Mazzuoli*.
- 572 The Assumption of the Virgin, by *Giacomo Bassano*.
- 573 Nymphs and Satyrs (a drawing), by *Isaac Oliver*.
- 574 A Barrack-room, by *C. Troost*.
- 575 A Drawing, by *Isaac Oliver*.
- 576 Adam and Eve, by *Jan de Mabuse*. This highly-finished picture belonged formerly to King Charles the I., and hung in the Gallery at Whitehall, thence called "The Adam and Eve Gallery."
- 577 Venus and Cupid, by young *Palma*.
- 578 Over the fire-place, Louis XIII. of France, by *Belcamp*.
- 579 A Portrait of a Gentleman, by *P. Perugino*.
- 580 Ceres in search of her Daughter, Proserpine.
- "A Boy transformed to an Eft," by *Elsheimer*.
- 581 A Portrait of a Gentleman, by *Sir A. More*.
- 582 Louis XIV. of France, on Horseback, by *Vander Meulen*.
- 583 A Portrait of a Foreign Prince, with the Order of the Garter, by *Mirevelt*.
- 584 Villiers Duke of Buckingham,* by *C. Janssen*.

* A half length, the size of life, in the robes of a knight of the Garter. This portrait is very highly finished, and the colouring is nearly equal to Vandyck.—The duke was assassinated by John Felton, a gentleman of family in Suffolk, in August, 1628. Felton was a lieutenant in the army, commanded by the Duke of Buckingham. The captain of his company being killed at the retreat of the Isle of Rhe, he applied for the command, but was disappointed. This preyed on his mind, and being of an ardent, melancholy temper, he retired from the army with a reso-

- 585 Robert Walker, by *himself*.
- 586 Lord Falkland, after *C. Janssen*.
- 587 Don Gusman, by *Mytens*.
- 588 The Queen of James I., by *Van Somer*.
- 589 Virgin and Child, by *P. Veronese*.

THE PRINCE OF WALES'S DRAWING ROOM.

- 590 Count Mansfeldt, by *Mytens*.
- 591 George II., after *Pine*.
- 592 Cupid Asleep (a drawing), by *Bartolozzi*, after *Guido*.
- 593 The Woman taken in Adultery, by *Hussey*, after *A. Caracci*.
- 594 The Duchess of Brunswick, sister to George III., by *Angelica Kauffman*.
- 595 James II., by *Russell*.
- 596 Countess of Sunderland, by *Russell*.
- 597 An Entertainment, by *Vanderbank*.
- 598 Charles II., by *Russell*.
- 599 The Second Lord and Lady Clarendon, by *Russell*.
- 600 The Family of Frederick Prince of Wales, by *Knapton*.

The Prince himself is drawn at full length, and in a frame, in the right hand corner of the painting. George III. is sitting with a plan of the garrison of Portsmouth on his knee, and his brother, Edward, Duke of York, is inspecting the plan. The Dukes of Gloucester and Cumberland are amusing themselves on the floor with a toy-boat; Prince Frederick, who died very young, playing with dogs. The Duchess of Brunswick and the Princesses Elizabeth and Mary

lution to dispatch the duke, whom he imagined, from the complaints of the nation, to be a foe to religion and his country. The duke happened to be engaged in converse with Soubize, and other French gentlemen, a dispute having arisen between them, which, though conducted with temper, produced those gesticulations peculiar to that nation. The conference being ended, his grace turned himself to speak to Sir Thomas Fryar, a colonel of the army who stood near the door, at which instant he was struck in the breast with a knife. He exclaimed—"The villain has killed me,"—drew out the knife, and expired. No one knew who had given the blow, but some imagining it to be done by Soubize, would have stabbed him, had they not been prevented. Near the door a hat was found, containing a declaration that Buckingham was an enemy to the nation, &c. In this confusion, a man was seen walking near the door without a hat, which proved to be Felton. He declared himself to be the assassin, and that he had no adviser or accessory. He was hung at Tyburn, on the 19th of November following, and his body carried to Portsmouth, and there hung in chains without the town.

are standing around their mother ; and Matilda, the posthumous child of His Royal Highness, is the baby in her lap. This Princess was afterwards Queen of Denmark, and died in the palace of Celle, after being separated from her royal husband.

601 The Daughter of Frederick II. of Denmark.

602 James Stuart, by *B. Luti*.

603 Frederick the Great.

604 A Princess of Prussia (a drawing).

605 A Prince of Prussia (a drawing).

606 A Prince of Prussia (a drawing).

607 Frederick Prince of Wales, by *Vanloo*.

608 Pope Benedict XIV., by *P. Battoni*.

609 A Cavalier on a White Horse, by *A. Vander Meulen*.

610 A Cavalier on Horseback, by *A. Vander Meulen*.

611 A small whole-length Portrait of a Man, by *F. Hals*.

612 A Female Saint, by *P. Perugino*.

613 The Queen of George II.,* by *Zeeman*.

614 George II., by *Zeeman*.

615 The Daughters of George II., by *Maingaud*.

616 Louis XIV. of France (a drawing), by *Kneller*.

617 James Stuart, when young.

618 Queen Charlotte, with the Prince of Wales, and Duke of York, when young, by *Ramsey*.

From this room the visitor will return through the Public Dining Room into

THE ANTE-ROOM.

619 View on the Thames.

620 View of Windsor Castle.

621, 622 Views of Portsmouth, by *Dankers*.

* Caroline, wife of George II., and the daughter of John Frederick, Marquis of Brandenburg, Anspach, and of Eleanor Louisa, his second wife, was born March 1, 1682. She was sought in marriage by Charles III., of Spain, afterwards Emperor of Germany ; but being firmly settled in the Protestant religion, she rejected the offer. Her fortitude on this occasion induced the Elector of Hanover to make choice of her for the wife of his son ; and they were accordingly married in 1705. She was crowned Queen Consort of Britain, October 11, 1727. Four sons and five daughters were the fruits of this marriage. George I., her father-in-law, had for her the sincerest regard, which she returned with the greatest respect. When raised to the dignity of Queen, she studied to contribute to the happiness of the people. She was entrusted with the affairs of State by her husband, who, in his absence, left her regent of the kingdom. She was a great and enlightened princess, well acquainted with philosophy, a patron of men of letters, and unaffectedly pious and devout. She died Nov. 20, 1737.

THE QUEEN'S PRIVATE CHAPEL.

A Model of Buckingham Palace, designed by *J. Nash*.

- 623 Jonah under the Gourd, by *M. Hemskerck*.
- 624 St. John, after *Correggio*.
- 625 The Apostles at the Tomb.
- 626 Virgin and Child, after *Tintoretto*.
- 627 Holy Family, by *Perugino*.
- 628 The Raising of Lazarus, by *B. Van Orlay*.
- 629 Christ healing the Sick, by *A. Verrio*.
- 630 Holy Family.
- 631 Ecce Homo, after *Titian*.
- 632 Holy Family, by *Bassano*.
- 633 Ecce Homo, after *Titian*.
- 634 Pharaoh sleeping, by *Van Harp*.
- 635 Holy Family, after *Dosso Dossi*.
- 636 Christ healing the Sick, by *M. Hemskerck*.
- 637 The Annunciation, by *Bassano*.
- 638 The Tribute Money, by *P. Veronese*.
- 639 Peter in Prison, by *Steenwyck*.
- 640 Thief on the Cross, by *P. del Vaga*.
- 641 The Crucifixion, by *L. Van Leyden*.
- 642 Virgin and Child, by *V. Mola*.
- 643 The Resurrection of Christ, by *L. Van Leyden*.
- 644 Thief on the Cross, by *P. del Vaga*.
- 645 Peter in Prison, by *Steenwyck*.

THE CLOSET NEAR THE CHAPEL.

- 646 An Italian Gentleman, by *G. Pens*.
- 647 An Italian Market, by *Bamboccio*.
- 648 A Landscape, by *Lucatelli*.
- 649 Children with a Goat, by *Amiconi*.
- 650 St. Paul.
- 651 An Italian Market, by *Bamboccio*.
- 652 Jupiter and Europa, after *P. Veronese*.
- 653 Cupid and Psyche, by *Lazzarini*.
- 654 George II., by *Sir G. Kneller*.
- 655 A Portrait of a Man in a large ruff.
- 656 A Portrait of an Old Man.
- 657 Virgin and Child.
- 658 An Act of Mercy, after *A. Caracci*.
- 659 Christ brought before Pilate, by *Tintoretto*.
- 660, 661 Dutch Amusements, by *C. F. Cepper*.
- 662—666 Heads (sketches), by *Tiepoli*.
- 667 A Venetian Gentleman, by *L. Bassano*.

THE PRIVATE DINING ROOM,

In which are now placed the state-beds of King William III. and his Queen Mary.

- 668 Colonel St. Leger, by *Gainsborough*.
- 669 George IV., by *Owen*, after *Hoppner*.
- 670 Queen of James I., by *Van Somer*.
- 671 Christ Bearing his Cross, by *Van Harp*.
- 672 A Ruin, with Cattle at a Fountain, by *Roos*.
- 673 David with Goliath's Head.
- 674 A Shepherd with a Pipe, by *Giorgione*.
- 675 Christ in the house of Mary and Martha.
- 676 Venus and Cupid, by *Pontormo*.
- 677 A Labyrinth, by *Tintoretto*.
- 678 Armed Men Fighting with Bears, by *Bassano*.
- 679 View on the Thames, near Whitehall.
- 680 Queen of George II.
- 681 The Stoning of St. Stephen, by *Rothenhamer*.
- 682 Fisher, the Composer, by *Gainsborough*.
- 683 Ruins with a Vase, by *Griffier*.
- 684 St. John, by *L. Spada*.
- 685 A Child with a Lamb, by *Sir P. Lely*.
- 686 A Virgin and Child.
- 687 A Landscape, by *Edema*.
- 688 A Landscape, by *Van Deist*.
- 689, 690 Two Landscapes, by *Dankers*.

IN THE NEXT CLOSET ARE

- 691 Virgin and Child, after *Vandyke*.
- 692 Virgin and Child, after *Vandyke*.
- 693—704 Twelve Saints, by *D. Fetti*.

THE QUEEN'S PRIVATE CHAMBER.

A Model of a Palace, intended by George III. for Richmond Gardens, but never executed, designed by *Sir W. Chambers*.

- 705 Buildings and Figures, by *Ghisolfi*.
- 706 Queen of George II., and her Son William Duke of Cumberland, by *Sir G. Kneller*.
- 707 The Emperor Charles VI., by *Kneller*.
- 708 A Jewish Rabbi, by *Gainsborough*, after *Rembrandt*.
- 709 A Spanish Boy, by *Murillo*.

- 710 Lucretia, by *P. Bordone*.
- 711 A Landscape, by *R. Savery*.
- 712 Anne, Duchess of York, by *Sir P. Lely*.
- 713 The Infant Duke of Gloucester, with a Bird, by *Sir P. Lely*.
- 714 St. Christopher, with Saints, by *L. Cranach*.
- 715 A Portrait of William III.
- 716 The Queen of James I., by *Van Somer*.
- 717 Tobit restored to Sight, by *M. de Vos*.
- 718 George I., by *Sir G. Kneller*.
- 719 James I., by *Van Somer*.
- 720 George II., by *Sir G. Kneller*.
- 721 Cattle in a Landscape, by *M. Carre*.
- 722 Dead Game, with Fruit, by *Snyders*.
- 723 The Marriage of St. Catherine, after *Correggio*.
- 724 Frederick, Prince of Wales, when young.
- 725 A Landscape, by *Dankers*.

THE KING'S PRIVATE DRESSING ROOM

- Hung with tapestry, representing the Battle of Solebay,
 The fine old Delf Vases in this room were brought to
 England by King William III.; and in the centre
 of the room is a very fine Marble Bust of a Negro,
 supposed to be a favourite servant of His Majesty.
- 726 Over the fire-place, Caroline Queen of George II.
 - 727—730 Four Doges of Venice, by *Fialetti*.

GEORGE THE SECOND'S PRIVATE CHAMBER,

- 731—744 Flower Pieces, by *Baptiste*.
- 745 Fruits, by *Van Aelst*.
- 746 Fruits, by *M. A. Campidoglio*.
- 747 A Flower Piece, by *Bogdane*.
- 748, 749 Two Flower Pieces, by *Mario di Fiori*.
- 750 Grapes, by *M. A. Campidoglio*.
- 751—753 Flower Pieces with Insects, by *Withoos*.
- 754 A Portrait of a Female with Flowers.
- 755 Fruit, by *M. A. Campidoglio*.
- 756, 757, Boys with Flowers, by *S. Ricci*.

IN THE NEXT CLOSET,

- A Model of a Palace, intended by George II. for Hyde
 Park, designed by *Kent*.
- 758 Judith with the Head of Holofernes.

- 759 Lord Holderness.
- 760 Lucretia.
- 761 The Destruction of Popery by the Evangelists.
- 762 Chiron instructing Achilles in the Use of the Bow.
- 763 Judith with the Head of Holofernes.
- 764 Virgin and Child.
- 765 Still Life, by *Roestraten*.
- 766 An Encampment, by *Vander Meulen*.
- 767 King of Prussia.
- 768 The Judgment of Paris.

CARTOONS OF RAPHAEL.*

These drawings were designed by Raphael, to serve as patterns for tapestry to decorate the Papal Chapel, according to the orders of Pope Leo. X., and represent subjects taken from the Evangelists and Acts of the Apostles. They were painted about the year 1520, and the tapestry was executed at the famous manufactory at Arras, in Flanders. The Cartoons, so called because they were painted on sheets of paper, were bought for Charles I., by Rubens the painter.

* This splendid genius was the son of Giovanni Sanzio, and born at Urbino, in 1483. Perugino was his master, whose dry manner he at first closely imitated, but afterwards abandoned, to emulate the learned designs and elegant compositions of L. da Vinci and Michael Angelo. With that aspiring view he studied, rather than copied, the antique; while from Fra Bartolomeo he acquired the true principles of colouring. At length, invited to Rome by his uncle, the famous architect Bramante, he was introduced to Pope Julius II., under whose auspices he soon developed, in the Vatican, those wonderful talents which have crowned him "Prince of Painters." Raphael surpassed all modern painters, because he possessed more of the excellent parts of painting than any other, and he is believed to have equalled the ancients. He designed the naked, not indeed with so much learning as Michael Angelo, but with a purer and better taste. His manner of painting was not so good, so full, and so graceful as that of Correggio, nor has he the contrasted lights and shades, or the strong and free colouring of Titian, but his pieces have a better disposition, beyond comparison, than those of Titian, Correggio, Michael Angelo, or any of the succeeding painters. His choice of attitudes, of heads, of ornaments; the propriety of his drapery, his manner of design, his varieties, his contrasts, his expression, were beautifully in perfection; but above all, in the graces he is wholly unequalled. The Popes, Julius II. and Leo X., and King Francis I. of France, with many other illustrious personages honoured him with their patronage, and he enjoyed the friendship of the great literary characters of his age. He died on the day he completed his thirty-seventh year, having then lately finished his glorious work of the Transfiguration. His body was laid out in his painting room; this grand picture stood by it. No funeral oration could have expressed so forcibly, as this simple arrangement, the unlimited powers of the human soul, or the frail tenure of earthly greatness.

- 769 The first is, the Death of Ananias.
- 770 The second, Elymas the sorcerer.
- 771 The third, Peter and John at the Beautiful Gate.
- 772 The fourth, the Miraculous Draught of Fishes.
- 773 The fifth, Paul and Barnabas at Lystra.
- 774 The sixth, Paul preaching at Athens.
- 775 The seventh, Christ's Charge to Peter.

THE ANTE-ROOM.

- 776 A Chalk Drawing on Paper of Raphael's celebrated Picture of the Transfiguration. This fine copy was made by *Casanova*, for Lord Baltimore, who presented it to His Majesty George III.
- 777 John Lacy, a comedian in the reign of Charles II., by *Wright*.
- 778 The Tomb of Lord Darnley, by *L. de Heere*.
- 779 A Battle Piece, by *Bourgognone*.
- 780 A Sea Piece, by *Parcelles*.
- 781 Magdalen, by *Lely*.
- 782 Louis XIV. on horseback.
- 783 Judith with the Head of Holofernes, by *Guido*.
- 784 The Interview of Henry V. with the Princess of France, by *Kent*.
- 785 A Portrait of a Gentleman, by *Bassano*.
- 786 The Palace of Prince Maurice of Nassau, at Cleves, by *Oldenburg*.
- 787 The Marriage of Henry V., by *Kent*.
- 788 Sir P. Lely, by *himself*.
- 789 Susanna and the Elders, by *P. Veronese*.
- 790 Interior of a Church, by *Steenwyck*.
- 791 St. Peter in Prison.
- 792 Lot and his Daughters, after *Guido*.
- 793 A Sea Piece, by *Parcelles*.
- 794 A Lady and Gentleman, by *Giorgione*.
- 795 Diana, after Titian.
- 796 Joseph Interpreting the Dream of the Chief Butler and Baker.
- 797 A Portrait of a Gentleman.

THE PORTRAIT GALLERY.

- 798 William Prince of Orange, by *Sir G. Kneller*.
- 799 Dobson and his Wife, by *Dobson*.
- 800 Mary, Queen of James II., by *Verelst*.
- 801 Admiral Lord Keith.

- 802 Lord Hutchinson, by *T. Phillips, R.A.*
- 803 Spencer Percival, by *Joseph.*
- 804 Richard Brinsley Sheridan.
- 805—813 The Triumphs of Julius Cæsar, consisting of nine pictures in water colours, painted by *Andrea Mantegna*, for the Marquis of Mantua; they are the most esteemed of his works, and were purchased with the rest of that celebrated collection by Charles I., for £80,000.
- 814 Sir Jeffery Hudson,* by *Mytens.*
- 815 Alderman Lemon.
- 816 Henry VII. and his Queen, Elizabeth; Henry VIII. and his Queen, Jane Seymour, by *Remee*, after *Holbein.*
- 817 Portrait of a Man with a watch in his hand.
- 818 A Portrait of a Lady.
- 819 Schachner of Austria.
- 820 Portrait of a Lady.
- 821 Lord Darnley and his Brother, by *L. de Heere.*
- 822 Two Portraits of Gentlemen.
- 823 Jane Shore.
- 824 Duke of Wirtemberg, by *Mytens.*
- 825 Edward III.
- 826, 827, 828 Portraits of Gentlemen unknown.
- 829 The Daughters of George II., by *Maingaud.*
- 830, 831, 832 Portraits of Ladies unknown.
- 833 Haydn the Composer.
- 834 Portrait of a Gentleman.
- 835 George I.
- 836 Portrait of a Lady.
- 837 The Emperor Paul of Russia.
- 838 Stanislaus, King of Poland.
- 839 William of Nassau, Prince of Orange, great grandfather to King William III.
- 840 Queen of Prussia.
- 841 Louis XV. of France, when young.
- 842 Portrait of a Lady.
- 843 General Spalken.
- 844 Portrait of a Lady.
- 845 Portrait of a Gentleman.

* J. Hudson, a dwarf. This very diminutive being was presented by the Duchess of Buckingham to Henrietta Maria, Queen of Charles I. He did not exceed eighteen inches in height until he attained the age of thirty, when he, to the astonishment of every one, grew to three feet nine inches.

- 846 North, Bishop of Winchester, by *Dance*.
- 847, 848 Hurd, Bishop of Worcester, by *Gainsborough*.
- 849 Portrait of a Lady.
- 850 Duke of Gloucester, by *Kneller*.
- 851 George Prince of Denmark, by *Dahl*.
- 852—855 Portraits of foreign Princes.

THE QUEEN'S STAIRCASE.

- An ornamental Ceiling, painted by *Vick*; also a large Painting representing
- 856 Charles I. and his Queen, as Apollo and Diana, sitting in the clouds; the Duke of Buckingham [under the figure of Mercury introduces to them the Arts and Sciences, while several genii drive away Envy and Malice, by *G. Honthorst*.
- From this staircase the company enter

THE QUEEN'S GUARD CHAMBER.

- 857 The Triumph of Bacchus, by *Ciro Ferri*.
- 858 A Fruit Piece, by *De Heem*.
- 859 Christ in the House of Mary and Martha, by *Vriese*.
- 860 The Murder of the Innocents, by *Old Brueghel*.
- 861 An Incantation, by *J. Bos*.
- 862 A Portrait of Gentz, by *Sir T. Lawrence*.
- 863 Fair Rosamond Clifford.*
- 864 C. F. Abel, an eminent musician and composer (he died in 1787), by *Robineau*.
- 865 Philip III. of Spain.
- 866 A Portrait of a Man in Armour, at the age of 72, the date 1617.
- 867 A Portrait of a Youth at the age of 17, inscribed on the Picture Genus et Genius, 1617.
- 868 Mrs. Delany, by *Opie*.†

* Fair Rosamond was the daughter of Walter de Clifford, Baron of Hereford. She was the favourite mistress of Henry II., who is reported to have secreted her in a labyrinth, at the Palace of Woodstock, where, according to some writers, she was discovered, and poisoned by Eleanor, queen of that monarch. But it seems more certain that she died in the nunnery of Godstow, in Oxfordshire; she had two sons by Henry; William, called Long-sword, and Jeffery, who became Archbishop of York.

† Mrs. Delany was the daughter of Lord Lansdowne; at the age of 17, she was married to a Cornish gentleman, who died in 1724, from which time she continued a widow till 1743, when she became the wife of Dr. Delany. On his decease, she went to live with her friend the

- 869 A Portrait of a Lady.
 870 Duke of Gloucester, son of Queen Anne, by *Kneller*.
 871 Mary de Medicis,* by *Pourbus*.
 872 A whole-length Portrait of a Child, with a wreath of flowers in her hand.
 873 Henry IV. of France,† by *Pourbus*.
 874 A Portrait of a Lady, in a large ruff.

Duchess Dowager of Portland; and when that Lady died, the King gave her a house at Windsor, with a pension of £300 a year. She died in 1788; Mrs. Delany was a very ingenious woman, and painted several pictures of great merit; she also completed a flora in a superior style, consisting of 980 plants; this Portrait, and the Grapes, by M. A. Campidoglio, in this collection, were bequeathed by her to his Majesty George III.

* Mary de Medicis, daughter of Francis II., Grand Duke of Tuscany, and wife of Henry IV., King of France, was born at Florence, in 1573. On the death of her husband, in 1610, she was named Regent of the kingdom. She was a woman of great political intrigue, and of an unbounded ambition. Differences arose between her and Louis, which were compromised by means of Richelieu, whom she introduced to the favour of that monarch. But afterwards a violent breach occurred between her and the Cardinal, who was supported by the King. Mary was exiled to Brussels, and all her favourites, and even her physician, were either banished or sent to the Bastille. She died, in poverty, at Cologne, in 1642. Mary built the elegant palace called the Luxemburg, at Paris, and adorned that city with aqueducts and ornaments.

† Henry IV. called the Great, King of France and Navarre, was born at Pau, the capital of Bearn, in 1553. His father was Antony of Bourbon, King of Navarre, and his mother Joan d'Albret. Being lineally descended from Louis IX. of France, he became the heir to that kingdom, but as he was educated a protestant his claim was resisted. He early distinguished himself by feats of arms. After the peace of St. Germain, in 1570, he was taken to the French court, and two years afterwards married Margaret, sister of Charles IX. At the rejoicings on this occasion happened the infamous massacre of St. Bartholomew. In 1576 he left Paris, and put himself at the head of the Huguenots. In 1587 he gained the Battle of Courtras. In 1572 he succeeded to the throne of Navarre, and in 1589 to that of France; but his religion proving an obstacle against his coronation, he consented to abjure it, in 1593. In 1595 he entered into a war with Spain, which lasted till 1598, after which his country enjoyed uninterrupted peace till his death. Henry granted to the protestants the enjoyment of many important rights and privileges by the edict of Nantes, and was more desirous of improving the condition of his people than of extending his frontier by foreign conquest. In 1599 he was divorced from Margaret de Valois, and in 1600 married Mary de Medicis. His abjuration was very disagreeable to the protestants, and did not prove quite satisfactory to the opposite party, who doubted his sincerity. His greatest enemies were the jesuits, one of whose pupils wounded him in the mouth, in an attempt upon his life, which was finally taken away by Francis Ravallac, May 14th, 1610. This Monarch truly merited the name of Great; for he loved his people, and his constant aim was to make them happy.

- 875 A Portrait of a Lady, with a fan of feathers in her hand, dated 1594.
- 876 Sir I. Newton, by *Sir G. Kneller*.
- 877 Sampson and Dalilah, by *Vandyke*.
- 878 John Locke, by *Sir G. Kneller*.
- 879 The Assembly of the Gods, by *B. Spranger*.
- 880 The Burning of Rome, by *Giulio Romano*
- 881 The Earl of Moira, by *J. Hoppner*.
- 882 The King of Oude receiving Tribute, by *Home*.
- 883 Over the fire-place, a Wild Boar Hunt, by *Snyders*.
- 884 The Comic Muse, by *J. Hoppner*.
- 885 Francis, Duke of Bedford, by *J. Hoppner*.
- 886 Virgin and Child, by *Carlo Cignani*.
- 887 St. Jerome, by *J. De Hemessen*.
- 888 The Marquis del Guasto, and Page, by *Titian*
- 889 A Sea Port, by *Parcelles*.
- 890 A Portrait of Giacomo Bassano, by *himself*.
- 891 A Portrait of Sir Peter Lely, by *himself*.
- 892 A Portrait of Tintoretto.
- 893 A Portrait of Holbein.
- 894 A Portrait of Giulio Romano.
- 895 A Portrait of Michael Angelo.
- 896 A Portrait of P. Del Vaga.
- 897 The Triumph of Bacchus, Venus and Ariadne, by *Romanelli*, after *Guido*.
- 898 Interior of a Hall with Figures, by *Van Delen*.
- 899 St. George and the fair Princess Cleodolinde, by *Tintoretto*.
- 900 Virgin and Child, by *Tintoretto*.
- 901 Cleopatra, by *L. Caracci*.
- 902 Still life, by *Roestraeten*.
- 903 A Landscape with Cattle, by *Swaneveldt*.
- 904 Christian VII. of Denmark.
- 905 Charles XII. of Sweden.*

* Charles XII. was born in 1682, and from his childhood had an ambition to imitate Alexander the Great. He came to the throne at the age of fifteen, and at his coronation snatched the crown from the hands of the Archbishop of Upsal, and put it on himself. His youth presented a favourable opportunity to Russia, Denmark, and Poland, to form a confederacy against him. The young hero, undaunted at this alliance, attacked each in turn, beginning with Denmark, which produced a peace with that power. In 1700, he obtained an astonishing victory over the Russians at Narva, and though his force consisted only of 8000, he attacked them in their entrenchments, slew 30,000, and took 20,000 prisoners. His next enterprise was against Poland, and after several battles he dethroned Augustus, and placed Stanislaus upon the

- 906 Frederick II. of Prussia.
- 907 The Queen of Frederick II. of Denmark.
- 908 Mademoiselle de Clermont.
- 909 Marianne Duchess de Bourbon, daughter of the Prince
de Conty.
- 910 Madame Pompadour,* mistress of Louis XV., by *Greuze*.
- 911 Cherries in a Dish, by *Daniel Nes*.
- 912 The Holy Family, by *F. Lauri*.

throne. Charles would have done prudently in contenting himself with the glory of these actions after the peace of 1706, but a portion of madness entered into his character, and he formed the romantic resolution of humbling Peter the Great. He at first obtained some signal advantages, but at length experienced a terrible defeat at Pultowa in 1709. Almost all his troops were either slain or taken prisoners; he was wounded himself in the leg, and was carried off in a litter. Charles sought an asylum in Turkey, where he was entertained by the Grand Seignior, who provided for him a residence at Bender, where his conduct was so violent that he was ordered to leave the Turkish territories, which he refused. On this the Grand Seignior directed that he should be forced away, but Charles with his retinue formed an encampment, and resisted the attack of the janizaries, till superiority of numbers obliged him to take shelter in his house, which he defended with great spirit, and did not yield till fire was set to the premises. He then sallied out sword in hand, but being entangled by his long spurs he fell, and was taken prisoner. He was treated with more respect than he deserved, and after being kept as a prisoner ten months, requested leave to return to his dominions, which was readily granted. His arrival diffused universal joy in his kingdom, though he found it in a wretched condition. In 1716 he invaded Norway, but after penetrating to Christiana was obliged to return to Sweden. He resumed the attack in the winter of 1718, but was killed by a cannon-shot at the siege of Frederickshall, December 11, aged 36 years, having reigned 21. Charles was liberal, active and firm, but rash, obstinate, and cruel. He was never intimidated even in the midst of the greatest dangers. At the battle of Narva he had several horses shot under him, and as he was mounting upon a fresh one he said, "These people find me exercise." When he was besieged at Stralsund, a bomb fell into the house while he was dictating to his secretary, who immediately dropped the pen in a fright, "What is the matter," said Charles, "Oh, the bomb," answered he; "The bomb!" says the King, "what have we to do with the bomb? go on."

* Pompadour (Jane-Antoinette Poisson, Marchioness of), mistress of Louis XV., was the daughter of a corn-dealer, and the wife of Etiole, nephew of the Farmer-General Normand Tournhem. The King being hunting in the forest of Senar, on the borders of which Tournhem had an estate, had an opportunity purposely afforded him of seeing Madame Poisson, with whose charms he was immediately enamoured. She was created Marchioness of Pompadour, in 1745, and acquired a complete ascendancy over the heart of Louis till her death, in 1764, at the age of 44. She was a liberal encourager of the arts, and of men of genius. The Marchioness is stated in her memoirs to have had a considerable concern in the political affairs of her time, particularly the war of 1756.

- 913 A Portrait of a Gentleman.
- 914 View in the West Indies, by *F. Post*.
- 915 Venus and Satyr, by *Albano*.
- 916 A Portrait of a Gentleman, by *Titian*.
- 917 Italian Peasants, by *M. A. Battaglia*.
- 918 Virgin and Child, by *J. De Mabuse*.
- 919 A Portrait of Titian, by *himself*.
- 920 An East Indian Scene.
- 921 A Dead Christ, by *N. Poussin*.
- 922 A Portrait of Raphael.
- 923 The Judgment of Paris, by *L. Cranach*.
- 924 The Shepherd's Offering, by *T. Zuccherro*.
- 925 A Portrait of Giorgione, by *himself*.
- 926 Nymphs and Satyrs in a Landscape, by *Poelemborg*.
- 927 Worshipping the Host, by *Bassano*.
- 928 A Portrait of Holbein, by *himself*.

THE ANTE-ROOM.

- 929 Rear-Admiral Sir Charles Knowles's Squadron attacking Port Louis in St. Domingo, March 8, 1748.
- 930 A Dock-yard, by *J. Cleveley*.
- 931 Deptford Dock-yard, by *R. Paton*.
- 932 The Royal Yacht in a Storm, commemorating the interesting historical event of her late Majesty Queen Charlotte coming to England to be married to George III. in 1761.
- 933 Rear-Admiral Sir Charles Knowles's Action with a Spanish squadron off the Havannah, in the Isle of Cuba, Oct. 1, 1748.
- 934, 935 The Hull of the Sphynx, Sixth Rate, 20 Guns, by *Marshall*.
- 936, 937 The Hull of the Enterprise, Sixth Rate, 28 Guns by *Marshall*.
- 938, 939 The Hull of the King Fisher, a Sloop, 14 Guns, by *Marshall*.

The next apartment is called—

THE QUEEN'S PRESENCE CHAMBER.

- 940—943 Over the doors are four pictures representing George III. Reviewing the Fleet at Portsmouth, by *D. Serres*.
- 944 Charles I. Returning from Spain, by *H. C. Vroom*.

- 945 The Close of the Action of November 4, 1805, in which Sir Richard Strachan with 4 Ships of the Line and 4 Frigates Captured 4 French Ships of the Line; the Hero, Captain Gardner, took a distinguished share in this Action, and suffered a greater loss of men than the other Ships, by *Pocock*.
- 946 The commencement of Sir Robert Calder's Action, July 22, 1805, at the time when the leading Ship, the Hero, Captain Gardner, had found herself on the clearing of the fog near the van of the combined fleet, which was composed of the Spanish division, which the Hero engaged. The Ajax, Triumph, and Barfleur are the other British snips represented, and the Sirius frigate which was fired at by the Espana, the 4th ship of the Spaniards, by *Pocock*.
- 947 A British Ship engaged with Three Spanish Vessels, by *Vandevelde*.
- 948 The Close of the same Action, by *Vandevelde*.
- 949 The Destruction of a Dutch Merchant Fleet and two Ships of War, and the Town of Bandaris on the Coast of Holland, by Admiral Sir R. Holmes on the 29th of July, 1666, by *Vandevelde*.
- 950 The Battle of August, 1673, in which Prince Rupert commanded the French and English, the former of which kept out of the Action, and the brunt was borne by Sir E. Spragge against Van Trump; both were obliged to change their ships, and Spragge was drowned in a boat in doing so to change his flag to a fresh ship, by *Vandevelde*.
- 951, 952. The Hull of the Royal George, First Rate, 100 Guns, by *Marshall*.
- 953, 954 Sea Pieces, (sketches in black and white), by *Vandevelde*.
- 955 The Dock-yard at Portsmouth, by *R. Paton*.
- 956 The Commencement of the Battle of Camperdown, "Lord Duncan's victory," where he captured nine sail of the line and two frigates. For this service Admiral Duncan was created a Viscount, and received the thanks of Parliament, by *J. T. Serres*.
- 957 The Dock-yard at Sheerness, by *R. Paton*.
- 958 An Action between a British ship and a Dutch fleet, by *Vandevelde*.
- 959 Sir John Lawson,* by *Sir P. Lely*.

* Admiral Sir John Lawson, the son of a poor man at Hull, and rose from the lowest station to the command of a ship. He served the

- 960 An Action between the English and Dutch, by *Vandeverde*.
- 961, 962 Two Small Sea Pieces, by *Swaine*.
- 963 The Battle of Trafalgar, where Lord Nelson gloriously fell, October 21, 1805, by *Huggins*. On the 19th of October, 1805, the combined fleets ventured out of the port of Cadiz. On the memorable 21st, at day-break, they were distinctly visible from the deck of the *Victory*, formed in close line of battle, and consisted of 33 sail of the line, and 7 large frigates: 18 of the line of battle-ships were French, and 15 Spanish, under the command of Admiral Gravina (who died of his wounds), and Villeneuve (who was taken and sent to England). The British fleet consisted of 27 sail of the line, and 4 frigates; the conflict lasted four hours, when 19 of the enemy's line struck their colours and a 74-gun ship blew up. Of these prizes four only were saved; for a gale came on from the S.W. on the 22nd, which threatened the safety of every vessel in the fleet, most of which were in a crippled state, and rendered it necessary to sink, burn, or destroy 14 of the prizes to prevent their falling into the hands of the enemy, if sent adrift; 2 in the confusion escaped into Cadiz.
- 964 The Day after the Battle of Trafalgar, by *Huggins*
- 965 The Close of the Action of Trafalgar, by *Huggins*.
- 966 An Action between English and Dutch, by *Vandeverde*.
- 967 The Earl of Sandwich,* by *Dobson*.
- 968 The British Fleet attacking the French Fleet in a Harbour, by *Vandeverde*.
- 969 The Dock-yard at Chatham, by *R. Paton*.
- 970 The Battle of Camperdown—the Close of the Action, by *J. T. Serres*.
- 971 The Dock-yard at Woolwich, by *R. Paton*.

Parliament with great fidelity, but co-operated with George Monk, Duke of Albemarle in effecting the restoration, for which he received the thanks of both houses. He served under James, Duke of York, as Rear-Admiral, in 1665, and was mortally wounded in the engagement with the Dutch fleet.

* Edward Montagu, Earl of Sandwich, who shone in his public character as the general, the admiral, and the statesman, was in private, among his friends, the open, the candid, and benevolent man. He served Oliver Cromwell, whom he regarded as his sovereign, with the same fidelity as he served Charles II. He commanded the fleet that brought over the King at the Restoration, and was his Proxy when he married the Infanta of Portugal. One of the greatest battles ever fought with

- 972 Sea Piece, a Calm, by *Vandevelde*.
 973, 974 The Hull of a Vessel.
 975, A Sea Engagement, by *Parcelles*.
 976, 977 Two Pictures, representing the Burning of the French ships, *Soleil Royal*, *Admirable*, and *Conquerant*, by fire-ships and boats at La Hogue, May 23, 1692, under the command of Sir G. Rooke and Sir R. Delavel, detached from Admiral Russell's fleet—and the destruction of seven more of the French Ships by the boats the following day.
 978 The Burning of a Fleet in a Harbour, by *Vandevelde*.
 979 The Burning of a Fleet, by *Vandevelde*.
 980 The English Fleet Attacking the Dutch Fleet in a Harbour, by *Vandevelde*.
 981 The Burning of a Fleet, by *Vandevelde*.
 982, 983 The Hull of the *Barfleur*, Second Rate, 90 Guns, by *Marshall*.
 984 A Sea Piece.
 985 View of the Thames at Greenwich.
 986 A Sea Piece, by *Elliot*.
 987 View of the Thames at the Tower.
 988 Blackwall, by *J. T. Serres*.
 989 View of the Thames at the Temple.
 990 A Sea Piece, by *Elliot*.
 991 A Sea Piece.
 992 A Sea Piece, by *J. T. Serres*.
 993, 994 The Hull of the *Experiment*, Fourth Rate, 50 Guns, by *Marshall*.
 995, 996 The Hull of the *Royal Oak*, Third Rate, 74 Guns, by *Marshall*.
 997, 998 The Hull of the *Ambuscade*, Fifth Rate, 32 Guns, by *Marshall*.
 999, 1000 The Hull of the *Intrepid*, Third Rate, 64 Guns, by *Marshall*.

the Dutch, or any other enemy, was on the 3rd of June, 1665, when this gallant officer bore with his squadron into the centre of the Dutch fleet, and presently threw it into that confusion which ended in victory. He was not only a man of merit in himself, but had also much of that kind of merit which endeared him to the sailors. His counsels did honour to the cabinet, which he never disgraced but once, and that was by advising the Dutch war, in which he lost his life. In the battle of Southwold Bay, after he had by his conduct rescued a great part of the fleet from the most imminent danger, and given at the same time the most astonishing proofs of his bravery, his ship was surrounded with flames. He thereupon leaped into the sea, where he unfortunately perished, on the 28th of May, 1672.

- 1001, 1002 The Hull of the Portland, Fourth Rate, 50
Guns, by *Marshall*.
1003 Sea Piece, by *Brooking*.
1004 View in Holland.
1005 View in Holland.
1006 River in Holland, by *Solomon Ruysdael*
1007 A Sea Piece, by *D. Serres*.
1008 A Sea Piece, by *Monamy*.

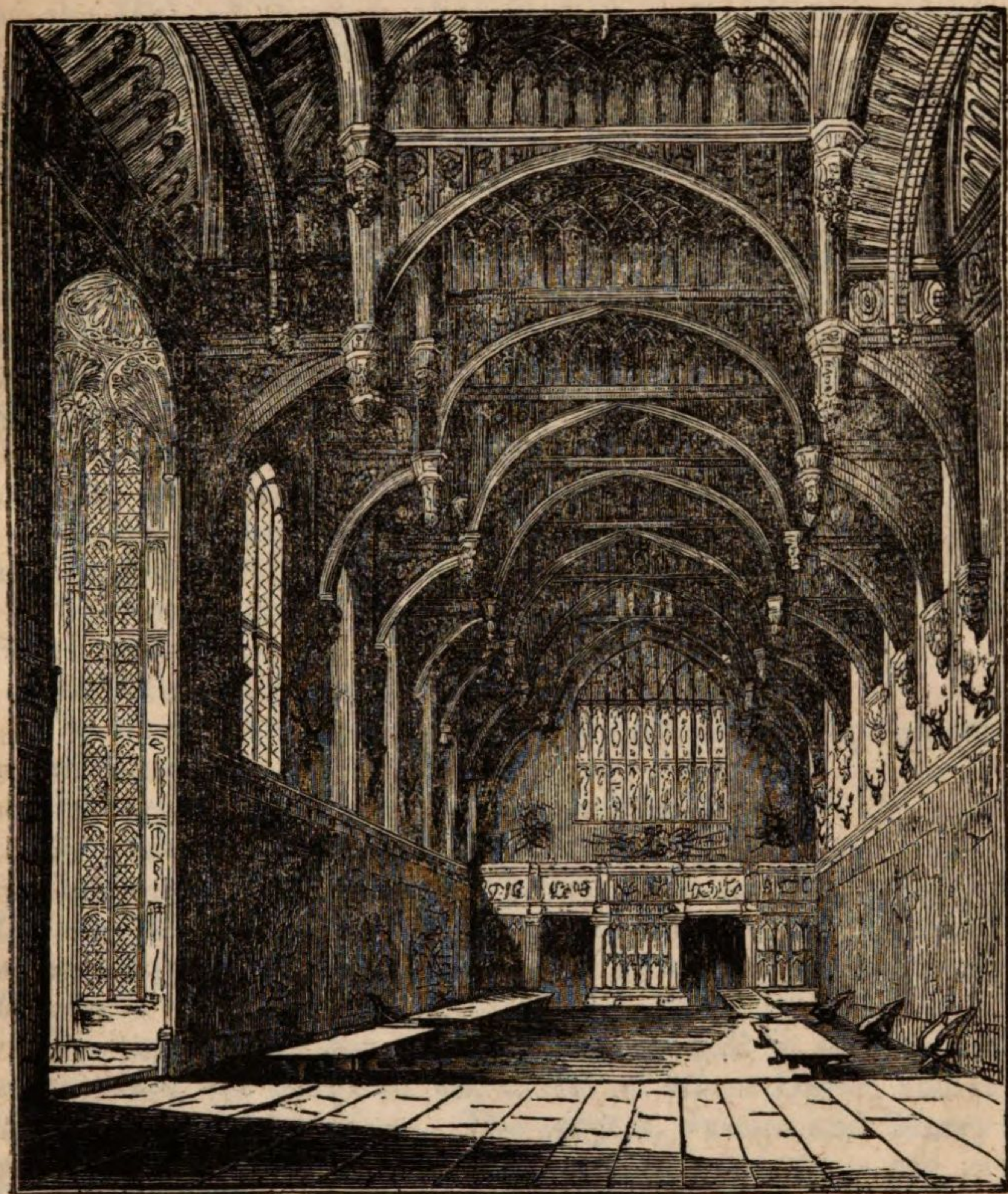
From this room the visitor will return to the Queen's Staircase, and descend into the middle or clock court; over the archway are the arms of Cardinal Wolsey, with his motto, DOMINVS MICHl ADIVTOR (God is my help), and on the small towers are the busts of the Roman Emperors in terra cotta, viz., on the east side, Titus, Otho, Galba, Julius; on the west side, Vitellius, Augustus; in the first court are Trajan, Adrian; and at the western entrance are the Emperors Tiberius and Nero; they have lately been restored, but were originally sent from Rome by Pope Leo X. to Cardinal Wolsey to decorate this Palace; in the archway between the first and second court a flight of stone steps leads up to

THE GREAT HALL.

This splendid Gothic hall designed by Wolsey, and finished by Henry VIII., when Anne Boleyn was in the height of favour,* and is one hundred and six feet long, forty wide, and sixty high; the roof is very elaborately carved, and richly decorated with the arms and badges of Henry VIII., and strikes every eye with its magnificence, the grandeur of its proportions, and the propriety of its ornaments.

It was used as a theatre during the reigns of Elizabeth and James I., and there is a tradition that some of the plays of the immortal Shakspeare were first acted in this hall; it was fitted up as a theatre by George I. in 1718. It was intended that plays should have been acted there twice a week, during the summer season, by the King's company of comedians, who were commanded to attend for that purpose; but the theatre was not ready till nearly the end of September, and only seven plays were performed in it that season. It was opened on the 23d of September with the tragedy of *Hamlet*. On the 1st of October, *Henry VIII.*, or *the Fall of Wolsey* was represented on the very spot which had been the scene of his greatest splendour. The other plays were—*Sir Courtly Nice*, on the 6th; *The Constant Couple*, on the 9th; *Love*

* On the screen, are carved in oak, the letters A. H. in several places.



for *Money*, on the 13th; *Volpone*, or *the Fox*, on the 16th; and *Rule a Wife and Have a Wife*, on the 23rd. The King paid the charges of the house, and the travelling expenses of the actors, amounting in the whole to £50 a night; besides which, he made a present of £200 to the managers for their trouble. It was never used afterwards, except for one play performed on the 16th of October, 1731, for the entertainment of the Duke of Lorraine, afterwards Emperor of Germany.

In 1829, the parish of Hampton obtained permission of George IV. to fit it up for Divine Service during the rebuilding of Hampton Church, and was used as the Parish Church for about two years.

The walls are hung with a fine specimen of arras tapestry, in eight compartments, the arabesque borders of which are most beautiful—the subject, the History of Abraham.

The first represents God appearing to Abraham, and blessing him.

The second, the birth of Isaac, the circumcision of Isaac, and the expulsion of Hagar and Ishmael.

The third, Abraham sending his servant to seek a wife for his son Isaac.

The fourth, the Egyptians sending away Abraham and Sarah with gifts.

The fifth, Abraham entertaining three Angels.

The sixth, Abraham purchasing the cave of Machpelah for a burying place.

The seventh, Abraham and Lot parting.

The eighth, Abraham offering up Isaac.

The design is German or Flemish, and very probably by *Bernard Van Orlay*, born at Brussels, who went to Rome when very young, and became a disciple of the illustrious *Raphael*.

The tapestry at the entrance of the hall is of a much earlier date, the design of the school of *Albert Durer*, and is in excellent preservation. The subject, Justice and Mercy pleading before Kings or Judges; the inscriptions are in Latin, and in the ancient church text. The translation runs thus:—Lewdness or wickedness, before it acquires a character from habit, merits the interference of justice and mercy.—By justice guilt is menaced with punishment, but by mercy is made intercession.—When blessed fortitude appears in the field, sin always is vanquished.—Sin is everlastingly punished in torment by the Virtues, and it never dies.—Sin was the enemy of the first man; it became deadly and unpardonable.—The seven deadly sins, as they are licentiously produced in the world, are here allegorically portrayed.

On the top of the screen are five pieces of tapestry, the three centre pieces are the arms of Cardinal Wolsey, and one at each end representing the arms of Henry VIII.

Also small whole-length portraits of Queen Jane Seymour, Henry VIII., Cardinal Wolsey, and Queen Elizabeth.

Around the Hall are stags' heads carved in wood, with very fine antlers of the red deer and the elk, above which are banners displaying the arms and badges of Wolsey, and the different offices which he held under the Crown.*

At the west-end of the Hall, over the gallery, is a group of armour, halberts, pikes, and banners.

The stained glass window, by *Mr. Willement*. In the centre, a whole-length portrait of Henry VIII., and the compartments on each side representing the arms and mottoes of his six Queens; the lower compartments the arms of Edward VI., Philip and Mary, and Queen Elizabeth, with the Tudor rose, portcullis, and fleur-de-lis.

In the two small windows within the gable, are the arms of the Order of St. John of Jerusalem.

The arms of the Lord Thomas Docra, Prior of the Order, who sold the Manor of Hampton to Cardinal Wolsey.

The arms of the See of York.

The private arms of Thomas Wolsey, Cardinal, and Archbishop of York.

At the upper or east end over the door a carved stone bracket, inscribed "Seynt George for Merrie England," on which stands our patron Saint in armour, vanquishing the Dragon, composed of swords and ramrods. On each side, standing on a corbel, a whole-length figure clothed in armour of the time of Queen Elizabeth and Charles I.

At the upper end of the south side is a large oriel window, and very much admired for its fine carved Gothic canopy of beautiful tracery; the compartments of this window are of stained glass, containing the arms and initials of Henry VIII., and his Queen, Jane Seymour; also the arms of Wolsey, with the following inscription:—"The lorde Thomas Wulsey, Cardinal Archbishop of Yorke, Legat de Latere, and Chancellor of Englande."

* Cardinal Wolsey, the Pope's Legate, Archbishop of York, and Lord Chancellor of England, became, 13th May, 1515, Prime Minister of State; he held the Bishoprics of Durham and Winchester successively, and the Abbey of St. Albans *in commendam*, and held the Bishoprics of Lincoln, Bath, and Hereford in farm, and had the disposal of all ecclesiastical benefices, so that his revenues are computed to equal those of the Crown. He gave the Palace of Hampton to King Henry VIII., June 13th, 1525.

The next Apartment is called

THE WITHDRAWING ROOM.

Its dimensions are 71 feet 6 inches in length, and 29 feet 5 inches in breadth, and 25 feet high. The ceiling is decorated with pendant ornaments, between which are the cognizances of the fleur-de-lis, the rose, portcullis, and other badges.

The walls of this room are covered with tapestry, in seven compartments; they are much injured by time, but the drawing is extremely good, the costume curious, and very interesting to the antiquarian; the subjects are—

At the north, or upper end of the room, represents Fame seated on a car drawn by elephants, and attended by Warriors, and a car drawn by four flying horses, with a figure of Time standing, Fame seated in front, over these are the signs of the Zodiac and the Hours in swift flight.

The second compartment represents three Queens seated on thrones, with sceptres in their hands; behind are a range of windows, whence many male and female attendants look upon the scene; there are musicians and others dressed in rich costume. The attention of the principal figures is directed to the female offering the cup, and very probably represents the Triumph of Virtue.

The third compartment is the Influence of Destiny, which is represented by the figures of the Three Fates,—Clotho, the youngest of the sisters, presided over the moment in which we are born, and held a distaff in her hand; Lachesis spun out all the events and actions of our life; and Atropos, the eldest of the three, cut the thread of human life with a pair of scissors. The first part exhibits Chastity on a car drawn by four unicorns, and attacked by the Fates riding on bulls, Atropos throwing the fatal dart; by the side of the car is Lucretia, with her train held by a person who offers to her the knife with which she destroyed herself, and the Roman hero Scipio is on horseback, a man in armour on foot bears two clubs and a spear; Venus is being trampled under foot by the unicorns. The second part describes the Triumph of the Fates, with Chastity recumbent at their feet, and multitudes of men and women sinking under their influence.

The fourth compartment is a continuation of the same subject; the car of Atropos is still driving over the bodies of men and women, but at the sound of the trumpet of Fame,

Atropos falls from her throne, her power is destroyed, and a host of ancient heroes of Greece and Rome appears. The second part represents Fame standing on a car drawn by elephants, Atropos at her feet, surrounded by a multitude of warriors.

The fifth compartment represents the Death of Hercules.*

The sixth compartment represents Peace and War.

The seventh compartment is a duplicate of the third subject.

Over the doors and fire-place are the arms of Henry VIII., supported by a lion and a dragon, the portcullis, and Tudor rose, surmounted by a crown.

Above the tapestry are seven very fine Cartoons, painted in chiaro-oscuro, by *Carlo Cignani*, being designs for the frescoes painted in the Ducal Palace at Parma, about 1660; they were purchased by George III., and are in good preservation, and the composition is classical and well drawn.

1009 The first, Cupid riding on an Eagle.

1010 The second, The Triumph of Venus.

* As Hercules was once travelling with his wife Dejanira, they were stopped by the swollen state of the Evenus, and the centaur Nessus offered Hercules to convey her safe to the opposite shore. The hero consented, but no sooner had Nessus gained the bank, than he attempted to offer violence to Dejanira, and to carry her away in the sight of her husband, Hercules, upon this aimed from the other shore a poisoned arrow at the seducer, and mortally wounded him; Nessus, as he expired, wished to avenge his death upon his murderer, and he gave Dejanira his tunic, observing that it had the power of reclaiming a husband from unlawful loves. Hercules having raised an altar to Jupiter, intending to offer a solemn sacrifice, sent Lichas his servant, to Dejanira, in order to provide himself a proper dress; Dejanira informed of her husband's tender attachment to Iole, sent him the tunic which she had received from Nessus, and Hercules, as soon as he had put it on, fell into a desperate distemper, and found the poison of the Lernæan hydra penetrate through his bones; he attempted to pull off the fatal dress, but it was too late, and in the midst of his pains and tortures he inveighed in the most bitter imprecations against the credulous Dejanira, the cruelty of Eurythens, and the jealousy and hatred of Juno; as the distemper was incurable, he implored the protection of Jupiter, and gave his bow and arrows to Philoctetes, and erected a large burning pile. He spread on the pile the skin of the Nemæan lion, and laid himself down upon it as on a bed, leaning his head on his club. Philoctetes was ordered to set fire to the pile, and the hero saw himself on a sudden surrounded with the flames, without betraying any marks of fear or astonishment, and after the mortal parts of Hercules were consumed, he was carried up to heaven in a chariot drawn by four horses, and Juno, who had once persecuted him with such inveterate fury, forgot her resentment, and gave him her daughter Hebe in marriage. Dejanira was so disconsolate at the death of her husband, which she had ignorantly occasioned, that she destroyed herself.

- 1011 The third, Cupid with a torch.
- 1012 The fourth, Apollo and Daphne.
- 1013 The fifth, Jupiter and Europa.
- 1014 The sixth, The Triumph of Bacchus, Venus,
and Ariadne.
- 1015 The seventh, Cupid and a Satyr.
- 1016 In the centre of a fine carved oak mantel-piece, is a
portrait of Cardinal Wolsey.

The fine oriel window has lately been enriched by Mr. Willement with ten compartments of stained glass, the upper ones representing the arms of Henry VIII., the griffin supporting the portcullis, and the lion the Tudor rose—the lower, the arms of Wolsey, and the several bishoprics that he held, viz., Durham, Bath and Wells, Winchester, Lincoln, and York.

THE STATE APARTMENTS are open to the public on every day of the week, except Friday, when they are closed for the purpose of being cleaned. The hours are from 10 o'clock in the morning until 6 o'clock in the evening, from the 1st of April to the 1st of October, and the remainder of the year from 10 until 4.

The Vine, in the Private Garden, and the Maze, in the Wilderness, are open every day until sun-set, and for which a small fee is required by the Gardeners who show them.

The Inns at Hampton Court are—The King's Arms, the New Toy, and the Mitre.

The following is a copy of the lease from the Prior of St. John of Jerusalem to Cardinal Wolsey, from the Cottonian Manuscript in the British Museum, extracted from the *Gentleman's Magazine* for January, 1834:—

“This Indenture made between Sir Thomas Docwra, priour of the hospitall of Seynt John Jerusalem, in England, and his bredern knights of the same hospitall upon that oone partie, and the moost reverend fader in god Thomas Wolcy Archebisshop of Yorke and primate of England upon that other partie, Witnessith that the said priour and his bredern with their hole assent and auctorite of their Chapitur, have

graunted and letten to fferme to the said Archebusshop, their manor of Hampton courte, in the countie of Midd. with all landes and tenementes, medowes, lesnes, and pastures, rentes, and services, vewe of ffranciplegis, perquesites of courts, ffishing and ffishing weres, and with the waren of conys, and with all manner proufites and ccmmodites and other thinges what so ever they be in any manner of wise to the forseid manor belonging or apperteigning. To have and to holde the foreseid manor with the appurtenaunces to the foreseid most Reverend ffrader in god Thomas Wulcy Archbisshop of Yorke, and to his assignes, ffrō the ffest of the Nativite of Saint John Baptist last past before the date herof unto thend and terme of lxxxix yeres than next folowing, and fully to be ended, yielding and paying therfor yerely to the seid priour and his successours in the tresoury of there hous of seynt Johns of Clarkenwell beside London, fifty poundes sterling at the ffestes of the purification of our Lady and of Seynt Barnabe thapostle, by even porcions. And also payeing and supporting all manner of charges ordinary and extraordinary due and goying oute of the seid manor, with the appurtenances during the seid terme. And the seid Archebusshop and his assignes yerely during the said terme, shal have allowaunce of the seid priour and his successours in the paymentes of the rent and ferme of fifty poundes aforeseid ^{lii}. ^{xiijs}. ^{iiij^d}. sterling, at the ffestes aforeseid, by even porcions, towards and for the exhibition of a preste for to mynister divine service within the Chapell of the seid manor. And the seid priour and his brethern for them and their successours graunten the seid Archebusshop and his assignes yerely during the seid terme shalhave and take at their libertie foure loades of woode and tymber able for pyles for the reparacion and sustentacion of the were called Hampton were, the same woodes and tymber to be felled and conveyed at the costes of the seid Archebusshop and of his assignes in and fro Seynt Johns woode in the seid countie of Midd. Also it is agreed that the seid Archebusshop and his assignes at their libertie at all tymes during the seid terme shall take downe, alter, transpose, chaunge, make, and new byeld at their propre costes any howses, walles, mootes, diches, warkis, or other thinges within or aboute the seid manour of hamptoncourte, with the appurtenaunces, without empechement of wast and without any payne or punysshment to be or ensue to the seid Archebusshop and his assignes during the seid terme. And the seid Archebusshop and his assignes shall bere all manner of reparacions of the seid manour with the appurtenaunces during the seid terme, and in thend of the seid terme all the same shall leve to the seid priour and bredern and to their successours sufficiently repared. Ffurthermore the seid Archebusshop and his assignes shall leve the seid priour and his successours m^l. couple of conys in the waren of the seid manour, or elles for every couple that shall want ^{iiij^d}. And moreover the seid priour and his bredren graunten that the seid Archebusshop and his assignes shalhave and occupie during the seid terme all suche parcells as be conteyned upon the bak of this endenture, and in thend of the same terme all the same shall leve and delyver to the seid priour and his successours, or the value of the same. And if it happen the seid yerely fferme or rent of ^{lii}. during the seid terme of lxxxix yeres, to be behynde and not payed in part or in the hole after eny terme of payment beforespecified which it ought to be paid by the space of two hole yeres, that then it shalbe lawful to the seid priour and his successours to re-enter into the same manour and othre the premisses dimised, and theym to have ayen as in their first and pristinat estate, this endenture or any thing therin^q conteigned notwith-

standyng. And the seid priour and his bredren promitte and graunte for theym and their successours, and theym bynde by thies presentes to the seid Archebisshop, that when so ever the seid Archebisshop or his assignes at any oone tyme within the terme of this present leas shall come to the seid priour and his bredren, or to their successours, and demaunde to have a newe graunte and leese of the saide manour of hamptoncourt with thappurtenances to theym to be graunted under their comen seale of the seid hospitall for the terme of other lxxxxix yeres next ensuyng this present terme, that then the seid priour and his bredren now being or their successours than for tyme beyng for that oone tyme shall graunte and make a newe leese of the seid manor of hamptoncourt with the appurtenances to the seid Archebisshop and to his assignes under the common seale of the seid hospitall for the terme of othre lxxxxix yeres after the forme, tenour, and effecte of the seid covenantes and agrementes conteyned in this present endenture, the substaunce therof in nowise chaunged nor mynyshed. And at the delyverie of the same new endenture this endenture to be cancelled if it shall then rest and be in the keping of the seid Archebisshop or his assignes. And if the said endenture fortune to be lost and be not in the keping of the seid Archebisshop or his assignes, nor in the keping of any person to their uses, then the seid Archebisshop or his assignes, before the seid newe graunte or lease to be made, shall surrendre and so promytte by thies presentes to surrendre all suche title and interest as they or any theym have, or may have, by reason of this formar lease at all tymes after suche surrendre and newe lesse made utterly to be voide and of no effecte. In witnesse wherof to the oone part of thies presente endenturs towards the seid Archebisshop remaynyng, the seid priour and his bredren have put their comon seale. And to that othre part of the same endenturs towards the seid priour and his bredren remaynyng the seid Archebisshop hath put his seale. Yeven in our Chapitur holden in oure house of seynt Johns of Clarkenwell beside London, the xjth day of Januarie in the yere of our lord god a thousand fyve hundreth and fourtene, the sixt yere of the reigne of our soveraigne lord king Henry the eight.

"In the Chapel, First, a chalesse of silver, a pix of copur for the sacrament, ij alter clothes, a corporaxe, ij candlestikes of laton, a masse-booke, a porteux, a pewterbotil for wyne, a crewet of pewter, a crosse of tynne, a paxbrede of tree, an alter clothe of whyte and blue lyke unto armyn, an ymage of our lord of tree, an ymage of our lady of tree, an ymage of saint John, an ymage of saint Nicholas, an ymage of the crosse paynted on a borde, ij alter clothes, ij pewes with a chest of wynscott, an holy waterstok of laton with a stryngel of laton, ij bells in the towre, oon of them broken. Of bedsteddis in all xxii, ii townred chyars.—In the parlour, a table of Estriche bourde with ij tristells.—In the haule, ij tables dormant, and oon long table with ij tristells, a close cupbourde, iiij fourmes, iiij barres of yron about the harthe.—In the kechen, a pot of bras cont v galons, a cadron sett in the fourname cont xx galons, a spyt of yron, ij awndyrons, a trevet, ij morters of marbil, a cawdron of iiij galons di. a stomer of laton, a flesshehoke, a frying pan, ij pailles, a barre of iron in the kechen to hange on pottes, a grete salting troughe, a steping fatte, an heire of the kyln of xxiiij yerdes, ij grete bynnes in the kechyn, a bynne in the buttry, a knedyng troghe.—In the stable, a pichfork, a dongfork. A presse in the lowrechambre, a great coffar in oon of the towre chambres; a parclosse in the towre, a parclosse in the parloure."

This closes the tour of apartments open to the public, and the Visitor on quitting this room, will return through the Queen's staircase into the fountain court, where there is a jet-d'eau in the middle of a round basin of water ; and over the windows on the south side, at a considerable height, are the twelve Labours of Hercules, painted in fresco, by *Laguerre*, and still in good condition. At the upper end of this court is an opening which leads to

THE GARDENS.

The public gardens are separated by an iron fence from what is called the Home Park ; and the walks in the Gardens, Wilderness, and Palace, are about three miles in extent. The Palace itself occupies eight acres of ground. The great eastern front of the building is of brick, of a bright red hue, but the numerous decorations are of stone. Four fluted three-quarter columns, of the Corinthian order, sustain an angular pediment, on which are sculptured, in bas-relief, the triumphs of Hercules over Envy. We are now at the entrance by the east front, which at once opens upon the public Gardens, and from which you have a view of the Home Park, and its avenues of elm and lime trees, reaching in a straight line to the banks of the Thames and Kingston, with a lake or canal of water in the centre, nearly three quarters of a mile in length. The Gardens and Park were put into their present form by Messrs. Loudon and Wise, gardeners to the King and Queen—men no doubt eminent in their day, but at a period when the French taste was paramount, and which, introduced by Le Notre, became not only the fashion in England, but all over the continent. For many years, in these Gardens, the shears were applied to the lovely wildness of form with which Nature has distinguished each various species of tree and shrub. The compass and square were of more use in plantations than the nurseryman, and the hollies and yews were formed into peacocks, and other shapes of birds and animals ; for even after the death of William and Mary, Queen Anne “in trim gardens took her pleasure.” Along this front of the Palace there is a broad gravel walk, leading down on the right to the banks of the Thames, and on the left to a gate, called the Flower-pot-gate, which opens on the Kingston-road. At the right-hand corner of the east front, there is a door which opens into the Private Garden, where there are two green-

houses, with a few rare plants, the remains of Queen Mary's* botanical collection, and some large orange trees, many of them in full bearing; but the greatest curiosity here is the large vine, certainly the largest vine in Europe, if not in the world. The house is seventy-two feet long, and the breadth on the rafters thirty. The large vine is above one hundred and ten feet long; at three feet from the ground the stem is twenty-seven inches in circumference; it is of the black Hamburgh grape, and the quantity it bears in some seasons exceeds two thousand five hundred bunches. Having seen the green-houses and the vine, there is a pleasant walk down to the Thames, and then returning by the shadowy avenue, where the branching linden or lime trees defend you from the noon-day sun, you arrive at the fountain and oval basin, which contains some very fine gold and silver fish, and have a full view of the east front with its embellishments. After passing the Palace, we come to the Royal Tennis court, said to be the finest in England. On passing the Tennis-court, we come to a door which leads into what is called the Wilderness, a space of ground that was planted with trees and shrubs by King William III., so as to hide the buildings and irregularities of the northern side of the Palace. The walks in the wilderness are very delightful, and seats are placed under some of the largest trees, and in the avenues. But the great attraction here is the Maze or Labyrinth, which was formed in the early part of King William's reign. Many hours are spent by young persons, aye, and by the old too, in trying to discover the intricacies of the labyrinth. To the young, indeed, it is a source of great amusement and enjoyment. We will, courteous stranger, conduct you through the magnificent Lion Gate. This handsome entrance is designed in a bold and elegant style. The large stone piers of the gates are richly decorated; their cornices supported by fluted columns, and surmounted by two stupendous lions, *couchant*. The ornamental iron work is elaborately executed.

We are now opposite Bushy Park gates, and have a view of the fine avenue of horse-chesnut and lime trees, more than a mile in length, the statue of Diana may be seen in the centre of an oval piece of water surrounded by small figures

* Queen Mary appointed Dr. Leonard Plukenet, an eminent English botanist, as superintendant of the Gardens at Hampton Court, he published several works on botany, and died about 1706.

all of bronze ; at the end of the avenue, near the 'Teddington gate on the left hand, is the residence of the Queen Dowager. We now leave you to stroll about the Park, and bid you farewell.

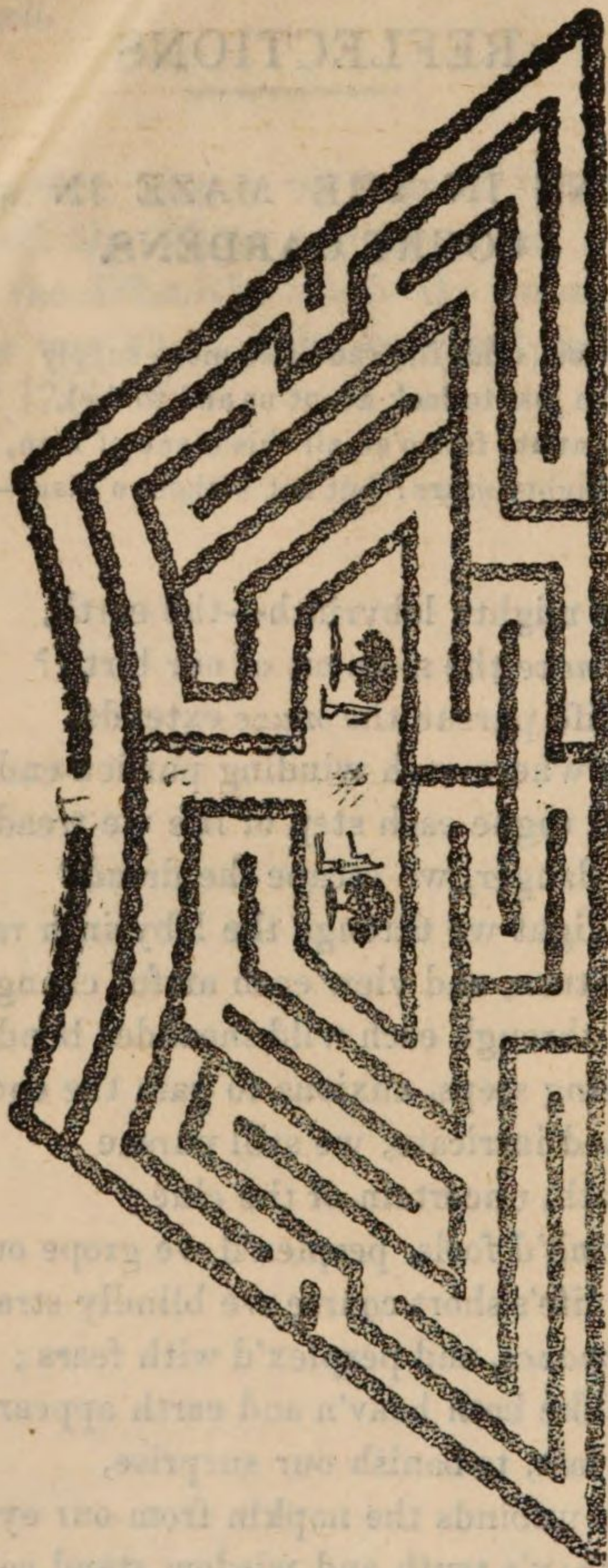
In the following pages we present the reader with a correct plan of the Maze together with a moral poem, suggested by the difficulties which the stranger encounters in making his way through it, extracted from the *British Magazine* for 1747.

REFLECTIONS

ON WALKING IN THE MAZE IN HAMPTON COURT GARDENS.

Let us (since life can little more supply
Than just to look about us and to die),
Expatriate free o'er all this scene of man,
A mighty *maze*! but not without a plan.—POPE.

What is this mighty labyrinth—the earth,
But a wild *maze* the moment of our birth?
Still as we life pursue the *maze* extends,
Nor find we where each winding purlieu ends;
Crooked and vague each step of life we tread,—
Unseen the danger, we escape the dread!
But with delight we through the labyrinth range,
Confus'd we turn, and view each artful change—
Bewilder'd, through each wild meander bend
Our wandering steps, anxious to gain the end;
Unknown and intricate, we still pursue
A certain path, uncertain of the clue;
Like hoodwink'd fools, perplex'd we grope our way
And during life's short course we blindly stray,
Puzzled in *mazes*, and perplex'd with fears;
Unknown alike both heav'n and earth appears.
Till, at the last, to banish our surprise,
Grim Death unbinds the napkin from our eyes.
Then shall GAY's truth and wisdom stand confest,
And *Death* will shew us, *Life* was but a jest.



THE NAMES OF THE PAINTERS

Whose Works are in the State Apartments of

HAMPTON COURT PALACE,

With their Native Place and the Dates of their Birth and Decease

Name.	Born.	Native of	Died.
Aelst, William Van	1620	Delft	1679
Albano, Francesco	1578	Bologna	1660
Amiconi, Jacopo	1675	Venice	1758
Angelo, Michael Buonarroti ..	1474	Caprese	1563
Arpino, D'	1560	Rome	1640
Balestra, Antonio	1666	Verona	1740
Bamboccio, Peter Van Laer ..	1613	Laeren, in Holland	175
Baptist, John Monnoyer	1635	Lisle	169
Barroccio, Frederico	1528	Urbino	1818
Bartolozzi, Francesco	1730	Florence	1592
Bassano, Giacomo	1510	Bassano	1623
Bassano, Leandro	1558	Bassano	1660
Bassen, Van	..	Antwerp	1787
Battaglia, M. A.	1600	Rome	1839
Battoni, Pompeo	1708	Lucca	1653
Beechey, Sir William	1753	Oxfordshire	1512
Belchamp	..	Holland	1689
Bellini, Giovanni	1422	Venice	1740
Berghem, Nicholas	1624	Haerlem	1720
Bockman	..	Lived about	1588
Bogdane, James	..	Hungary	1676
Bordone, Paris	1513	Trevigi	1530
Borgognone, Cortese	1621	St. Hippolyte	1664
Bos, Jerom	1470	Bois-le-duc	1626
Bray, Solomon de	1597	Haerlem	1580
Bril, Paul	1554	Antwerp	1759
Bronzini, Agnolo	1511	Florence	1570
Brooking	1720	England	1625
Brueghel, Peter the Old	1510	Brueghel, near Breda	1596
Brueghel, John	1560	Brussels	1680
Cagliari, Carletto	1570	Venice	1619
Cagnacci, Guido	1600	Castel Durante	1670
Calvart, Denis	1555	Antwerp	1768
Campidoglio, M.A.	1610	Rome	1609
Canaletto, Antonio	1697	Venice	1619
Caracci, Annibale	1560	Bologna	1609
Caracci, Lodovico	1555	Bologna	1728
Caravaggio, M. A.	1569	Milanese	1670
Carre, Michael	1666	Amsterdam	1630
Casanova, Francesco	1732	London	..
Castiglione, Grechetto	1616	Genoa	1670
Catalani, Antonio	1560	Messina	1630
Cepper, G. F. .. ..	..	.. ..	..
Chiari, Giuseppe	1654	Rome	1727
Cignani, Carlo	1628	Bologna	1719
Claude, Lorraine	1600	Lorraine	1682
Cleveley, John	1745	London	1786
Collins	..	England	1744
Cornelis, Lucas	1493	Leyden	1552
Corregio, A. Allegri	1490	Corregio	1534
Cortona, Pietro da	1596	Cortona	1669
Cuyp, Albert	1606	Dort	1667
Cranach, Lucas	1472	Kranach	1553
Dahl, Michael	1656	Stockholm	1743
Dance	1730	London	1811
Dankers, Henry	1630	Hague	..
Delen, Van	..	Heusden	1680
Denner, Balthasar	1685	Hamburg	1747
Diest, Adrian Van	1655	Hague	1704

Name.	Born.	Native of	Died.
Dietricy	1712	Weimar	1774
Dobson, William	1610	London	1646
Dossi, Dosso	1490	Ferrara	1560
Douw, Gerhard	1613	Leyden	1674
Durer, Albert	1471	Nuremberg	1528
Edema, Gerard	1652	Amsterdam	1700
Elliott .. ..	..	.. ..	..
Elsheimer, <i>Adam</i>	1574	Frankfort	1620
Everdingen, <i>Aldret Van</i>	1621	Alkmaar	1675
Ferg, <i>Paul</i>	1689	Vienna	1738
Ferrato, <i>Sasso</i>	1605	Sasso Farrato	1685
Ferri, <i>Ciro</i>	1634	Rome	1689
Fetti, <i>Domenico</i>	1589	Rome	1624
Fialetti, Odoardo	1573	Bologna	1638
Fiori, Mario di	1603	Penna	1673
Floris, Francis	1520	Antwerp	1570
Francia, Francesco	1450	Bologna	1518
Gaetano, Pulzone	1550	Gaeta	1588
Gainsborough	1727	Sudbury	1788
Garrard, Mark	1561	Bruges	1635
Gascar, Henry	..	France	..
Gennari, Benedetto	1633	Cento	1715
Gentileschi, Orazio	1563	Pisa	1647
Gentileschi, Artemisia	1590	Rome	1642
Ghisolfi, Giovanni	1623	Milan	1683
Gibson, Richard	1615	England	1690
Giordano, Luca	1629	Naples	1704
Giorgione	1478	Castle Franco	1511
Gonzales	1618	Antwerp	1684
Greuze	1726	Tournus	1805
Griffier, John	1645	Amsterdam	1718
Guercino	1590	Cento	1666
Guido, Reni	1574	Bologna	1642
Hals, Frank	1584	Mechlin	1666
Hanneman, Adrian	1611	Hague	1680
Harp, Van	..	Holland	..
Heem, John David de	1600	Utrecht	1674
Heere, Lucas de	1534	Ghent	1584
Helst Vander	1613	Haerlem	1670
Hemessen, I. de	..	Antwerp, lived about	1550
Hemskerck, M. Van Veen	1498	Hemskerck	1574
Hemskerck, Egbert, the younger	1645	Haerlem	1704
Henn, Adrian	..	Holland	1710
Holbein Hans	1498	Basil	1554
Home .. ..	..	.. ..	..
Hondekoeter, Melchior	1636	Utrecht	1695
Honthorst, Gerard	1592	Utrecht	1660
Hoppner, John	1759	England	1810
Huens	..	lived about	1620
Huggins .. ..	..	.. ..	..
Hussey, Giles	1710	Dorsetshire	1788
Huysman, Cornelius	1648	Antwerp	1727
Janette	..	France	..
Janssen, Cornelius	1590	Amsterdam	1665
Jordaens, Jacques	1594	Antwerp	1678
Joseph, A. R. A... ..	..	.. ..	..
Kalf, William	1630	Amsterdam	1693
Kay, or Key, William	1520	Breda	1568
Kent, William	1685	Yorkshire	1748
Kerseboom, Frederick	1623	Solingen	1690
Kneller, Sir Godfrey	1648	Lubeck	1723
Kauffman, Angelica	1742	Coire	1807
Knapton, George	1698	London	1788
Lanfranco, Giovanni	1581	Parma	1647
Laura, Filippo	1623	Rome	1694

Name.	Born.	ative of	Died.
Lawrence, Sir Thomas	1769	Bristo	1830
Lazzarini	1654	Venic	1720
Lely, Sir Peter	1617	Soest	1680
Lens, Bernard	1680	London	1741
Leyden, Lucas Van	1494	Leyden	1533
Loten, John	1620	Flanders	1681
Lucatelli, Pietro	1660	Rome	1717
Luini, Bernardino	1480	Luini	1540
Luti, Benedetto	1666	Florence	1724
Mabuse, John de	..	Maubeuge	1532
Maingaud	..	France, lived about	1721
Malo, Vincenzio	1625	Cambray	1670
Maltese .. ..	..	.. ..	..
Mantegna, Andrea	1431	Padua	1517
Maratti, Carlo	1625	Camerino	1713
Marshall .. ..	..	.. ..	..
Matsys, Quintin	1460	Antwerp	1529
Mazzolini di Ferrara	1481	Ferrara	1530
Mazzuoli, Girolamo	..	Parma	1590
Meulen, Vander	1634	Brussels	1690
Miel, Jan	1599	Flanders	1664
Mignard, Pierre	1610	Troyes	1695
Mirevelt, Michael	1568	Delft	1641
Mola, Francesco	1609	Lugano	1665
Monamy, Peter	1670	Jersey	1749
More, Sir Antonio	1512	Utrecht	1568
Murillo	1613	Seville	1682
Mytens	..	Hague	..
Neefs, Peter	1570	Antwerp	1651
Nes, Daniel John Van	1600	Delft	1650
Nottery, L. .. ..	..	.. ..	..
Oosterwyck, Maria Van	1630	Naaldorp	1693
Opie, John	1761	Truro, in Cornwall	1807
Orlay, Bernard Van	1490	Brussels	1560
Owen, William	1766	Wales	1825
Oldenburg .. ..	..	.. ..	..
Oliver, Isaac	1556	England	1617
Palma, the Old	1540	Serinalto	1596
Palma, the Young	1544	Venice	1628
Parcelles, John	1597	Leyden	1641
Parmegiano	1503	Parma	1540
Paton, Richard	..	London, lived about	1770
Pens, Pentz George	1500	Nuremberg	1550
Perugino, Pietro	1446	Citta della Pieve	1524
Phillips, R.A. .. ..	..	.. ..	..
Piombo, Sebastian del	1485	Venice	1547
Pocock .. ..	..	.. ..	..
Poelemburg, Cornelius	1586	Utrecht	1660
Polidoro, Caldara (called Da Ca- ravaggio)	1495	Caravaggio	1543
Pontormo, Giacomo	1493	Pontormo	1558
Pordenone, Giovanni	1484	Pordenone	1540
Post, Francis	1621	Haerlem	1680
Pourbus, F., the Younger	1570	Antwerp	1622
Poussin, Nicholas	1594	Andelay	1665
Ramsay, Allan	1709	Edinburgh	1784
Raphael, Sanzio	1483	Urbino	1520
Rembrant, Van Ryn	1606	Leyden	1674
Remée	..	Antwerp	1678
Reynolds, Sir J.	1723	Plympton	1792
Ricci, Sebastian	1659	Belluno	1734
Riley, John	1646	London	1691
Robineau, A.	..	France, lived about	1698
Roestraeten, Peter	1627	Haerlem	1698
Romanelli, Giovanni	1617	Viterbo	1662
Romano, Giulio	1492	Rome	1546

Name.	Born.	Native of	Died.
Roos, John Hendrick	1631	Otterberg	1685
Rosa, Salvator	1614	Naples	1673
Rosalba	1675	Chiozza	1757
Rothenhamer, John	1564	Munich	1606
Rousseau, James	1630	Paris	1694
Rubens, Peter Paul	1577	Antwerp	1640
Rugendas, George	1666	Augsburg	1742
Russel, Theodore	1614	London	..
Russell, John	1744	Guildford	1806
Ruysdael, Soloman	1616	Haerlem	1670
Sarto, Andria Del	1488	Florence	1530
Savery, Roland	1576	Courtray	1639
Schalcken, Godfrey	1643	Dort	1706
Schiavone, Andrea	1522	Sebenico	1582
Schoonfeld	1619	Biberach	1689
Seghers, Daniel	1590	Antwerp	1660
Serres, Dominic	..	Auch, in Gascony	1793
Serres, I. T. .. ..	..	.. ..	..
Shingelandt	1640	Leyden	1691
Snayers, Peter	1593	Antwerp	1670
Snyders, Francis	1579	Antwerp	1657
Spada, Lionello	1576	Bologna	1622
Spagnoletto, Giuseppe	1589	Xativa, in Spain	1656
Sprangher	1546	Antwerp	1623
Steenwyck, Henry, the younger	1589	Antwerp	..
Stone, Henry	..	London	1635
Swaine, Francis	..	England	1782
Swaneveldt, Herman	1620	Woerden	1690
Teniers, David, the younger	1610	Antwerp	1694
Thornhill, Sir James	1676	Dorsetshire	1734
Tiepolo, Giovanni	1697	Venice	1770
Tintoretto, Giacomo	1512	Venice	1594
Titian	1480	Cadore	1576
Torrigiano, Pietro	1472	Florence	1522
Troost, Cornelius	1697	Amsterdam	1750
Vaga, Pierino del	1500	Florence	1547
Vanderbank .. ..	..	.. ..	..
Vandervelde, Adrian	1639	Amsterdam	1672
Vanderveelde, William	1633	Amsterdam	1707
Vandyke, Sir Anthony	1598	Antwerp	1641
Vanloo, John Baptist	1684	Aix	1746
Vanni, Francesco	1563	Sienna	1610
Vansomer, Paul	1576	Antwerp	1621
Vanuden, Lucas	1595	Antwerp	1660
Velasquez de Silva	1594	Seville	1660
Verelst, Simon	1664	Antwerp	1710
Veronese, Paul Cagliari	1532	Verona	1588
Verrio, Antonio	1634	Naples	1707
Vinci, Leonardo da	1445	Vinci	1520
Viviani, Ottavio	1599	Brescia	1674
Vos, Martin de	1520	Antwerp	1604
Vriese	1527	East Friesland	1588
Vroom, Henry Cornelius	1566	Haerlem	1619
Walker, Robert	..	England	1660
Weenix, John	1644	Amsterdam	1719
West, Benjamin	1738	Philadelphia	1820
Willison, George	..	Scotland	1795
Wissing, William	1656	Amsterdam	1687
Withoos, Matthew	1627	Amersfort	1703
Wouermans, Philip	1620	Haerlem	1668
Wright, Michael	..	Scotland	1700
Wright, Richard	..	Liverpool	1775
Wynants, John	1600	Haerlem	1670
Zuccherro, Federigo	1543	San Agnolo	1616
Zuccherro, Taddeo	1529	San Agnolo	1566
Zeeman, Enoch	..	Holland	1744

Grundy, John

The stranger's guide to Hampton-Court Palace and Gardens

London [ca. 1840]

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